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A Performer's Guide to Poema de Sete Faces, Song Cycle by Jeffrey Perry

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A PERFORMER'S GUIDE TO
POEMA DE SETE FACES, SONG CYCLE
BY JEFFREY PERRY

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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ABSTRACT

The American composer Jeffrey Perry composed the song cycle *Poema de sete faces* (Poem of seven faces), for tenor or soprano and piano, based on the poem of the same name by Carlos Drummond de Andrade, one of the greatest Brazilian modernist poets of the 20th century. Both Drummond's poem and Perry's music were written to be open to multiple interpretations. Together, the possibilities for their interpretation are even broader. This dissertation discusses the art that emerges at the intersection of the poem and the music from the perspective of the singer. I present a biography and an overview of the style of both the composer Jeffrey Perry and poet Carlos Drummond, along with a comprehensive analysis of the song cycle *Poema de sete faces* in order to demonstrate both how each artist's perspective shapes their work, and how the intersection of their styles expands the interpretive possibilities of both the poem and the music. The song cycle analysis considers many aspects of each artist's work while following the drama of Drummond's autobiographical character, the *gauche*. The layers Perry's music adds, enhance the subtexts made visible through the poem's interaction with the music. An IPA pronunciation guide and suggestions of performance were offered to future performers.

INTRODUCTION

I first met Professor Dr. Jeffrey Perry in 2012 when he was visiting *Universidade do Estado de Minas Gerais* (Minas Gerais State University (UEMG)) in Brazil to present his research and compositions. At that time, I was a Professor of Voice at UEMG and, I had the opportunity to attend Dr. Perry's speeches and introduce myself. Shortly after, a colleague suggested I apply for the Doctor of Musical Arts (DMA) degree in vocal performance at Louisiana State University (LSU) since he had just returned from completing his doctorate in composition there. I remembered Dr. Perry from our meeting the year before and we connected soon after I arrived at the School of Music.

I was intrigued when I learned that Perry chose *Poema de sete faces* (Poem of seven faces) by Carlos Drummond de Andrade for the subject of a song cycle. Drummond was a favorite Brazilian poet of mine whose work I had studied in literature classes and recited in poetry salons. When Perry then enlisted my help in reviewing the Brazilian-Portuguese prosody of this song cycle, I discovered an interesting piece of music that fit my voice perfectly. Through my initial examination of the musical score, I found that Perry set the melodies to the text in a way that highlights its expressiveness. Those seven songs found a balance between expressing the text and proper vocalism, mediated by the contemporary musical style. I requested a copy of the score and permission to eventually perform it. The cycle continued to intrigue me and I felt the songs would be an interesting subject for deeper analysis and research. With Perry's blessing, it became the subject of my doctoral dissertation.

My interest was primarily artistic since I already knew the quality of the poet. I was intrigued by the idea that an American composer would choose a dead Brazilian poet for a song cycle composition, in a language unusual to this part of the globe. I was interested in better

understanding how two people, different in many aspects (birth places, 58 years of generational distance, etc.), could connect to produce a piece of art that linked Drummond's *Poema de sete faces* (written in the Christmas of 1928) to Perry's *Poema de sete faces* (song cycle written in 2013) 85 years later. I wanted to understand the intersections between Perry's and Drummond's works, and analyze how the music and text could interact with each other with their expressions amalgamating in the song cycle emerging as a new work.

In the realm of classical music (or “non-commercial mode,”¹ in the words of Perry), there are many barriers that inhibit performance of contemporary compositions. Not only because the works have to pass through a selection process (i.e. competitions or other filters to gain access to the venues, schedule and people required for its production), but also because of the musical tastes or preferences of musicians, managers, and audiences. Today, composers with experimental compositional languages are not heavily performed. Thus, an important function of my dissertation, in addition to the analysis, was to provide a space where this new material would be performed. The subject of this dissertation, will also result in the publication of primary sources including the text of interviews with the composer and the complete score of the song cycle. From this research, I developed a performance of the piece in collaboration with a pianist creating a guide for future performers.

In order to understand the song cycle *Poema de sete faces* in a broader sense, it was necessary to unveil aspects about the poet, the composer, the music, the poem, and performing aspects of the piano and voice. Thus, I conducted a deep analysis of the song cycle by focusing on 3 aspects: (1) the life and artistic influences of the poet, (2) the life and compositional

¹ Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 171. Appendix C.

influences of the composer, and (3) analysis of the song cycle drawing upon the meaning of the poetry and its intersection with Perry's compositional style.

For the biography of the poet, I first reviewed the substantial material available about the poet and his poetry. This review necessitated and thus included the translation of source material only available in Portuguese. I also relied on sources in English, Spanish, and French. For the biography and style of the composer, the methodology was to use semi-structured interviews conducted via email since there is no published material about him. Finally, for the analysis of the song cycle and suggestions for interpretation, I focused on the works and styles of the poet and the composer, the poem and the score. The experiences with the rehearsals, the building of an interpretation, were also very important. To aid narrative analysis, other references were used in an instrumental way. Analytical approaches such as the theory of musical gesture, rhetorical analysis, and approaches that favor the relationship between text and music offered multiple perspectives on the object of study. Additionally, to support understanding and interpretation of the piece I created a pronunciation transcription of the poem in the International Phonetic Alphabet (IPA) system (Appendix A) using linguistic sources in order to guide non-native speakers in understanding the delivery of Brazilian-Portuguese. As I have the same variation of linguistic regionalism as the poet, I was in a privileged position to understand nuances of words, meanings, accents in different layers. Those factors helped to apply the principals and conventions of Brazilian-Portuguese diction for stage without losing the specific flavors presented in the poem.

In developing the performance our main focus was the interaction of music and poem. For this, it was necessary to include in the analytic narrative not only aspects referring to the singer, but also to the pianist. Immediately after giving me a copy of the song cycle, Perry

informed me that he was in contact with a pianist who was interested in working on the piece with me. The pianist, Eva Shanahan, would become a leading figure in the development of the interpretation of the music as she had specific interest in trying to discover the intentions of the composer and to work as a bridge between us.

The decision for the performance was to construct a story that would give sense to the poem and to the music. Because the vocal line is the carrier of the text, it would be the predominant emissary of meaning. However, the use of the narrative analysis made it possible to take the story told by the poem and combine it with the complex sequences written for the piano, creating a second emissary of meaning. There is a dialectic relation between the text and the piano. On the one hand, the poem is the originator of the codes of meanings in which the music will function. On the other hand, after the piano has acquired this system of meanings, it will become a commentator on the drama with the capacity to tell and guide the story in a non-verbal language. Therefore, through the narrative analysis, the piano becomes capable of illustrating, commenting, and creating elements from the poem, but more importantly, expanding its limits by creating sets, and emotional dimensions that are an interpretative choice. In this sense, the role of the piano in this song cycle, which is already rich in a pure musical perspective, acquires another layer of interpretive possibilities. The piano collects its vocabulary from the poem and acquires autonomy becoming a narrator and commentator at the same level as the poem.

Since the goal was to build an interpretation of the song cycle with elements from the music as well as from the text, we intentionally applied a broad range of methods of analysis during the process of learning the scores. Research about the poem, the poet, the composer, and the song cycle, verify the possibilities of an artistic interpretation. The performance was designed using multifaceted methodologies which borrowed tools from different disciplines as needed,

such as musical analytical tools, aesthetical analytical tools, literary analysis, bibliographic research, and interviews. These were the theoretical basis for the production of the interpretative concepts and performance decisions which were all applied, tested, and matured at the rehearsals. Thus, a comparison was drawn from the fact that the vocal line brings music to the words and that the expressive possibilities of the accompaniment also carries images, emotional states, and subtexts.

This dissertation is organized into three chapters. The first chapter is an account of the life of the composer Jeffery Perry compiled from a series of interviews conducted in the spring of 2018. His life's compositional influences, compositional style, and his creative process with the song cycle *Poema de sete faces* are discussed. The second chapter focuses on the poet Carlos Drummond de Andrade, discussing his early life up until the publication of the book in which *Poema de sete faces* appeared. This chapter offers a discussion of his style as a poet and the construction of his poetic persona – the *gauche*. This is followed by the heart of this work, the third chapter, which describes and analyzes the song cycle. The interrelationship between the poem and the music is its primary focus. The dissertation concludes with a summary of our learnings, experiences, decisions, and limitations in the process of research.

CHAPTER I. THE COMPOSER JEFFREY PERRY

Biographical Information

Born in Pittsfield, a small city in the Berkshire Hills of western Massachusetts, on January 12, 1960,² the composer Jeffrey Perry was the second son of Doris Katherine McCoy (Perry), born in 1915, and Clair Leonard Perry, born in 1916. When Clair returned from the Navy during World War II, serving on a ship in the Pacific Ocean, he married Doris. Perry's father, considered an intelligent man by the composer, was a welder who was self-schooled. His mother alternated between staying at home to raise her children and working as a secretary. In 1947 Jeffrey Perry's only brother Brian Perry was born³ and the composer would come along 13 years later.

Perry describes his parents and family members of their generation as a "blue-collar, non-college educated bunch who nonetheless valued education and had benefitted greatly from the New Deal."⁴ As Perry tells it, his childhood was one of relative comfort; his father's labor union, at the General Electric factory in Pittsfield, had negotiated a good middle-class standard of living for workers. The factory at that time employed almost every citizen of the city, creating "a situation where there were reasonably good public schools, some cultural life, and a sense of a community."⁵ Perry describes his maternal grandfather McCoy, whom he was close to while growing up, as "a union man, a carpenter, and self-educated."⁶ According to Perry, Mr. McCoy left his family's farm at age 12, was a self-taught carpenter and also worked as a trolley car

² Jeffrey Perry, interview by author, Baton Rouge, April 5, 2018, p. 180. Appendix D.

³ Ibid.

⁴ Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 174. Appendix C.

⁵ Ibid.

⁶ Ibid.

motorman. Although Perry's family was embedded in a society where work was one of the main practical and moral principles, Perry provides a clue that his family perceived the changing educational needs of his brother's and his own generation. Perry recalls that "it was taken for granted that [Brian] and I would attend college."⁷

Perry's childhood had moments of great amusement, as well as great stress. His family kept a boat on the Hudson River about an hour from Pittsfield, and the family vacationed there often. Those moments at the river and life on the water greatly influenced him. They are an important part of the composer's memories, particularly "the flow and geography of the Hudson River, and the hum of the boat's engines."⁸ Although Perry states he was not active in organized sports during his childhood, perhaps because of the river, swimming was the composer's favorite sport activity at that time. He also reported that he used to love modeling with clay, giving shape to everything that came to his imagination. When asked about special occurrences when he was growing up, Perry mentioned: "when you're young, everything is special—the good and the bad"⁹ and he reports two struggles in his inner life which seem to have had their sublimations though musical experiences. First, Perry cites the sadness of inescapable occurrences like the loss of pets and second – his attempt to alienate himself from the tensions in the family. Without giving more details Perry mentions that his "parents' marriage was not happy"¹⁰ but immediately completes the thought: "music was definitely a way to escape the stresses of life."¹¹

⁷ Ibid.

⁸ Jeffrey Perry, e-mail message to author. April 25, 2018.

⁹ Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 176. Appendix C.

¹⁰ Ibid.

¹¹ Ibid.

Perry remembers that his family had a piano at home and his mother liked to sing while accompanying herself. However, while Perry does not recognize this fact as the generator of his initial interest in music, it is possible to think that there is some special affection for music coming from these familiar moments. Perry describes those events in the following way:

When she was young, my mom had been accepted at a rather exclusive women's college, but (it being the Great Depression) couldn't go. She retained a love of music nevertheless. She would sit at the increasingly out-of-tune upright piano in our front room and sing while accompanying herself. Her repertoire consisted mainly of sad but exuberant songs from the 1940s and '50s.¹²

It is interesting to note how this experience had a different impact on the two brothers. For his older brother, who would become a lawyer, the music performed by his mother was full of emotion. Perry, on the contrary, recalls that the piano was increasingly out of tune. In a demonstration of his ironic side, Perry highlights this difference by responding to his brother's recollection that "her singing would make him cry,"¹³ by saying, "I can't deny that it was more spirited than tuneful."¹⁴

When Perry was around six years old,¹⁵ the piano was dismantled and thrown off the second floor of the house, since the window by which the piano entered had been changed for one smaller. The remaining wood was used to build two small tables, but Perry's narrative about this event ends with some irony which leads us to think that there might have been additional reasons for the demise of the instrument than simply to build tables. The composer creates an interesting scene with this story: "One of the formative memories of my early life was the

¹² Ibid., p. 175.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Jeffrey Perry, interview by author, Baton Rouge, April 5, 2018, p. 181. Appendix D.

dramatic exit of our piano (...) at some point it was determined that (1) my mother's piano was out of tune, and (2) we couldn't afford to have it refurbished. I assume that there was some element of recriminatory drama surrounding all of this."¹⁶

The composer attributes a special status to the event that put an end to his mother's piano – “one of the formative memories of my early life.”¹⁷ The images he used to describe the scene could easily fit in a description of a slaughterhouse or a horror movie. In this sense, it also could serve as a measurement of the intensity of the emotional relationship between Perry and the instrument or about the way he experienced the moments when his mother used to sing. On the other hand, it also could be just the composer's sharp irony making a joke about life's situations:

what I remember was my dad taking a saw to the piano, pulling it apart, and saving the good wooden paneling, out of which he soon made a set of unusual end tables. He had to throw the hammer mechanism and soundboard out of a narrow window, since the piano had been installed on our second floor before the large picture window was installed. So all the innards of the piano ended up being thrown down from the second floor.¹⁸

Although Perry uses such strong language with clear images of a scene that occurred when he was around six years old, he believes that he was musically indifferent to the piano, yet “fascinated by the process, and by the view of the inside of things that it offered.”¹⁹ According to him, only in “hindsight I see this as a tragedy, since perhaps I would now be a better pianist if we'd kept the instrument!”²⁰

Therefore, it seems that Perry's interest in and study of music was not initiated by these events. Despite his mother's love for music and her singing at home, Perry's references to the

¹⁶ Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 175. Appendix C.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Jeffrey Perry, interview by author, Baton Rouge, April 5, 2018, p. 181. Appendix D.

²⁰ Ibid.

actual beginning of his musical influences start with the community music school where he studied when he was nine years old. As he remembers, the recorder classes were an optional course his mother thought he would enjoy.²¹

Perry mentions that his developmental path as a musician is autodidactic; a lonely journey devoid of family involvement, and another activity intended to be an "escape [from] the stresses of life."²² For Perry's fortune, his taste for music didn't bother his parents, Perry was never told to stop playing the recorder and he was able to progress in music "without inhibitions."²³ Also in his childhood, Perry sang in a church choir for approximately one year. According to him, he "truly enjoyed"²⁴ that experience which, along with his parents' requirement that he attend church school on Sundays, continued until he was around nine. At that age he was given the choice to keep attending or drop the church school. Perry choose to stop since his family was "away from town during the weekend all through the spring and summer, on [their] boat in the Hudson River."²⁵ By his early teenage years, he was listening to classical music with diligence, a habit that, according to him, emerged from his own initiative, "I think I decided on my own that it was something I wanted to explore."²⁶

Teenage Years

When he was 10 years old Perry's parents transferred him from the local elementary school to Berkshire Country Day School. Although it was a private school that his parents could

²¹ Ibid.

²² Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 176. Appendix C.

²³ Ibid.

²⁴ Jeffrey Perry, interview by author, Baton Rouge, April 5, 2018, p. 183. Appendix D.

²⁵ Ibid.

²⁶ Ibid.

barely afford, they decided to bear the financial burden because Perry was significantly ahead of his classmates in the skills of reading, writing, and other subjects. Additionally, he was having difficulties socializing at his local school. At Berkshire Country Day School, Perry came into contact with people from a completely different socio-economic stratum than his family. The Day School was an Anglican school and a "feeder that sent students to prestigious New England prep schools, all of which had pretensions to be English public schools of the old kind."²⁷ Before attending, Perry had never met people who were of a higher social class, who had university degrees, or from diverse ethnic backgrounds. "I made my first Jewish and African-American friends there," he recalled."²⁸ The new school had a music program that Perry didn't connect with very much. He recalls some elements of it as positive, for instance, being exposed to new repertoire and traditions. His description of the Christmas season, however, leaves us with an impression that the musical experience at that school was not challenging enough for him, "Christmas was very Anglican at Berkshire Country Day."²⁹ It seems that the composer already felt the need for musical freedom and challenges.

Perry's testimony shows that his options for contact with classical music were quite diverse. According to him, he usually listened to classical music, "mostly LPs, either given to me or checked out from our public library,"³⁰ on "a cheap little turntable in my room."³¹ He says, "that record player was my best friend for a long time!"³² Perry also had the option of listening to

²⁷ Ibid.

²⁸ Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 176. Appendix C

²⁹ Ibid.

³⁰ Jeffrey Perry, interview by author, Baton Rouge, April 5, 2018, p. 182. Appendix D.

³¹ Ibid.

³² Ibid.

classical music “on WGBH in Boston, especially Morning Pro Musica, a wonderful show hosted by the amazing Robert J. Lurtsema.”³³ According to Perry, it was very important that Lurtsema “would play anything that interested him, not the things that he felt we were supposed to hear!”³⁴ Perry was not restricted to recordings and broadcasts, he also had as a source of music visits to see classical concerts at the Tanglewood Music Center, a venue located about half an hour from where he lived with his family. There Perry was able to listen to the Boston Symphony and other orchestras, as well as conductors such as Seiji Ozawa and Klaus Tennstedt.³⁵

Around the age of sixteen, at Taconic High School in Pittsfield,³⁶ Perry began playing the clarinet and composing. He didn't develop real ambitions in music until later, however. “If I had aspirations as a teenager”³⁷ he said, “I think they were to become a writer, or journalist, or a lawyer like my brother. Music as a career was something I decided on when I arrived in college.”³⁸ Perry attributes his happiness in his high school days to the fact that he returned to the public-school system rather than the boarding school. There one of his best friends was a fellow student, Deb Coon, who was a clarinetist with aspirations of a career in music. She helped Perry become a more accomplished clarinetist and taught him “all she could,”³⁹ on the instrument.

Perry's appreciation for language and literature, as well as for music, was reinforced in high school. Perry stated the following about his teachers, “I had several excellent teachers – three English teachers who were probably the most direct influence on me, all in different ways,

³³ Ibid.

³⁴ Ibid.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 176. Appendix C.

³⁸ Ibid.

³⁹ Ibid.

plus Larry Allen, the band director."⁴⁰ While in high school, Perry also played in his first ensemble, "an early music consort that my high school band teacher founded for those of us who were musical, but who did not play traditional marching band instruments."⁴¹ These experiences led Perry to remark that he "owe[s] that teacher, Larry Allen, a great deal!"⁴²

College and the choice of a music career

After high school, Perry attended Williams College, a private liberal arts college established in 1793 in northwest Massachusetts. The college had a small music department where Perry was one of the four music majors in his class. Although the college was focused in liberal arts, for Perry it was a place with "all kinds of musical opportunities!"⁴³ Perry remembers several very good professors who taught him in quite different ways. One of them was the composition professor, Dan Gutwein. Perry kept up with the clarinet and recorder, playing in an early music group with some very good friends, as well as in the college's second-best pickup orchestra. Another influential professor was Kenneth Roberts, the choral director. Perry had the opportunity to sing a number of major works, such as Bach's *St. Matthew Passion* and Stravinsky's *Symphony of Psalms*, among many others. Since Perry considers himself an autodidact, in his opinion "having sung in a good chorus is perhaps the most tangible part of my musical training."⁴⁴ Perry recalls the many opportunities for musical performance in college. In the interview, he especially mentions one specific event:

One opportunity I recall fondly was playing the oboe part in a Haydn symphony on my clarinet, transposing at sight, because we didn't have any oboists. But for the final

⁴⁰ Ibid., p. 176.

⁴¹ Ibid., p. 175.

⁴² Ibid.

⁴³ Ibid., p. 176.

⁴⁴ Ibid.

performance, an oboist was coerced into taking over the part, so I didn't get to play the solo (in the trio of the Minuet, as I recall) that I'd worked so hard on. This was disappointing, but then she bobbled the solo so badly that I felt a bit of petty personal vindication.⁴⁵

Another formative experience for Perry was when a visiting professor, James Willey, took several students on a field trip to visit the Charles Ives archive at Yale University. At that time the archive was curated by the pianist John Kirkpatrick, who had debuted Ives' *Concord Sonata* and Perry left this experience transformed as a permanent fan of Charles Ives. He recalls the occasion in the following way:

We got to spend an hour or more with that amazing gentleman, poring over Ives's manuscripts and listening to his Ives anecdotes. Toward the end, he asked us if there was anything in particular we'd like to see. I asked if we could look at the manuscript to *The Unanswered Question*. He beamed at me and showed me the score to that astounding work. Then he flipped it over to show me how Ives had (quite thriftily) used the reverse of the score to jot down a simple hymn tune. I've been an Ives fan ever since.⁴⁶

Among the composers Perry studied with, four have influenced his compositional approach. In chronological order, the first was Dan Gutwein from Williams College, Perry's first composition professor. Extremely eclectic, and a jazz saxophonist interested in a huge variety of 20th-century music, Gutwein encouraged Perry to take any direction in which he was interested. At California Institute of the Arts (CalArts), where Perry earned a Master of Fine Arts (MFA) degree in composition, he studied with three composition professors who contributed, each in his own way, to the formation of his approach as a composer. Perry attributes his compositional discipline and his "notion of multiplicity"⁴⁷ to Mel Powell's influence. Powell was his mentor

⁴⁵ Ibid.

⁴⁶ Ibid., p. 177.

⁴⁷ Ibid., p. 173.

and, according to Perry, "a giant of post-tonal, serial music."⁴⁸ Besides the academic knowledge, Powell had a great background in jazz. He played with major names like Benny Goodman, Glenn Miller, and Django Reinhardt, among others. Perry qualifies Powell, who composed "wonderful"⁴⁹ vocal music, as "quite philosophical and Olympian"⁵⁰ in his approach to composition.

Another CalArts professor of composition who influenced Perry's compositional style was Morton Subotnick, best known for his electro-acoustic music. Subotnick's practicality complemented what Perry had learned from Powell's style. Perry compares his teaching method with the feeling of "learning composition in an academy in Naples or Bologna ... in the 17th century—very little talk, very few concepts, lots of singing through and playing through things."⁵¹ One of the concepts in Powell's teachings that influenced Perry was the "superb"⁵² sense of musical pacing. The fourth and final composition professor Jeffrey Perry considers a major influence, is Stephen 'Lucky' Mosko. With him, Perry developed a "perspective on the music of the 20th century,"⁵³ and "the lack of associative barriers [Perry has] as regards music."⁵⁴ This later statement is directly connected with Perry's ability to travel easily between tonality and atonality. Actually, to him, those systems are only different dialects of the same language.

During his graduate studies at both CalArts and Princeton, Perry composed some of the pieces that are among his most performed music. At CalArts, in 1982, he composed a brief

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Ibid.

quartet for oboe and strings called *The Thrush*. This piece is one of his earliest works that received multiple performances and was inspired by a long poem by Walt Whitman called *When Lilacs Last in the Dooryard Bloom'd*, which also has inspired settings by many other composers. It was premiered at CalArts and has since been performed by the St. Luke's Chamber Ensemble in New York, and at Louisiana State University. According to Perry *The Thrush* is one of his pieces in which there is a strong influence of Charles Ives, in this case the *String Quartet no. 2*.

Another piece Perry composed while studying at CalArts is the percussion sextet *Inhibited by Their Furniture*. The piece was written during his extended vocal techniques classes, led by professor Joan LaBarbara, and the title is a result of "something [he] misheard"⁵⁵ her say while he was focused on composing the music instead of paying attention. This piece has been performed at Princeton University, Brooklyn Conservatory, and LSU. The first performance of *Inhibited by Their Furniture* was at the Festival Boulez/LA '84 at University of California, Los Angeles (UCLA) where Pierre Boulez himself was in the audience.

During that time, Perry worked with Boulez as part of a group of composers and conductors during the residency of the famous composer with the Los Angeles Philharmonic in 1984. Interestingly, Boulez once suggest to Perry, with reference to *Inhibited*, that "the ending just doesn't work,"⁵⁶ to which Perry replied, "I rather like the ending."⁵⁷ Perry holds in high esteem the distinction of having had his composition criticized by Pierre Boulez, a privilege not granted to many of the other composers at those meetings.

⁵⁵ Ibid.

⁵⁶ Ibid., p. 178.

⁵⁷ Ibid.

While at CalArts Perry was intrigued by composers like John Cage, Karlheinz Stockhausen, Milton Babbitt, Frank Zappa, Louis Andriessen, Alvin Lucier, and any number of others who wrote, according to him "mutually estranged sorts of music."⁵⁸ The philosophy of inclusion of all possibilities that he had learned from Dan Gutwein was reinforced at CalArts and is what, according to him, formed his style and aesthetics as a composer. However, when Perry went to do a Ph.D. in composition at Princeton, that philosophy of inclusion and freedom regarding which composers to study "hit the brick wall."⁵⁹ There he was restricted to study the Princeton composers' choices. As Perry tells it, in his first year at Princeton, "I made the mistake of bringing Stockhausen's *Mantra* to a seminar. I was informed in no uncertain terms that Stockhausen wasn't on the guest list!"⁶⁰ This attitude seems to have been a major frustration of Perry's. Although he acknowledges having learned many things there, he makes it clear that his formation as a composer occurred before that.

One important experience Perry had while in Princeton was participating in a series of master classes with professional musicians like Chris Gekker (trumpet), William Schimmel (accordion), John Arrucci (percussion), David Starobin (guitar), and Donald Palma (double bass). Those classes were organized by a conductor named Robert Sadin, who was hired by the faculty "to teach orchestration and to do a few other things that they didn't feel like doing."⁶¹ In addition to the master classes, students were asked to write compositions for each of them and the guest artist would play and critique the *études* written by the students. For Perry, this was a

⁵⁸ Ibid., p. 173.

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ Ibid., p. 177.

substantive experience "an invaluable laboratory for a composer!"⁶² Those master classes gave him the opportunity to be trained in writing for specific instruments as well as for orchestra.

Another subject learned at Princeton, which Perry also considers important, was the organizational aspects taught by Scott Burnham – now a renowned Beethoven scholar. With him, Perry learned "a great deal about tightening up an argument and organizing a document"⁶³ and the practical aspects of finishing the dissertation. His dissertation was written under the guidance of Peter Westergaard, a serious composer and music theorist whose operas, *The Tempest* and *Moby Dick*, are well received. Westergaard helped Perry with his dissertation on Webern and is also a strong influence in Perry's music theory work.

During his time in Princeton, Perry married Kathryn Anne Reynolds on August 6, 1988. In the same year he received his Ph.D., and in 1990, their first child Jack Reynolds Perry was born.⁶⁴ Right after Jeffrey Perry concluded his Ph.D. in composition at Princeton, he began his career as a professor of music theory, first at Duke University, then, in 1993, at the University of North Carolina at Chapel Hill. From 1994 to present day, he has taught at Louisiana State University (LSU). One year after Jeffrey Perry moved to Louisiana he and his wife had their second child, his daughter Gabrielle Marie Perry, born in 1995.

In the field of music theory, Perry has found a great environment of collaborative work with peers, mentors, and students. Perry notes that this exchange of experiences with other scholars has also been an important source of influences on his musical thought. Perry says that "music theory is a generous field—there is relatively little professional jealousy, and the way the

⁶² Ibid.

⁶³ Ibid., p. 177.

⁶⁴ Jeffrey Perry, interview by author, Baton Rouge, April 5, 2018, p. 180. Appendix D.

peer-review process works is that we all volunteer our time to examine the work our colleagues and students submit to journals and conferences, so the field as a whole is a great big collaboration of sorts."⁶⁵ Among some of the scholars Perry has collaborated with, he cites Patrick McCreless from Yale University, Janet Schmalfeldt from Tufts University, Joseph Straus of City University of New York (CUNY) Graduate Center, and his own retired colleague from LSU, David Smyth, who was Perry's daily mentor and collaborator for two decades. Perhaps Perry's contentment with the ethics practiced in his field could be attributed to his generous and collaborative nature, which was clearly perceived in the interview and his relationships with his students and peers.

In addition to his work as a composer, Perry is a recognized scholar in the area of music theory and is the Paula G. Manship Professor of Music Theory at Louisiana State University. Perry regularly publishes articles in refereed journals and participates in academic meetings such as colloquiums, workshops, symposia, and conferences. He has regularly participated in conferences in the United Kingdom and the United States and has also participated in events in Brazil, Taiwan, and Canada.

Furthermore, Perry has also held prominent positions in his field as editor of *Music Theory Online* – an online peer-reviewed academic journal of music theory and analysis. There, Perry published some of his articles and reviewed others, and reported academic events in the field of Music Theory. Perry has also a long-term participation in the South Central Society for Music Theory, having occupied different positions including the presidency. There, Perry organized events and presented some of his articles. As a professor at Louisiana State University,

⁶⁵ Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 177. Appendix C.

Perry has taken multiple administrative positions: coordinator of Music Theory at LSU; director of the LSU Festival of Contemporary Music; participant in diverse committees and the Faculty Senate at LSU.⁶⁶

Influences in the Compositional Process

Throughout the interviews, Jeffrey Perry made reference to several elements that influenced him in his formative process, as well as his current influences and motivations. Among those elements he mentioned professors, other composers, works from which he learned, and general motivations when he starts a new project. The interviews also touched on topics specifically related to the vocal music and song cycle genre. Three main elements can be considered fundamental within his compositional style: the reference and interest in modern styles (post-Romantic); the importance of freedom; and the ultimate goal of being performed. One additional element specifically related to the genre of song cycles was noted: the acknowledgement of Schumann and Schubert as models of the song cycle genre, especially in relation to the treatment they gave to the poem.

Perry is strongly influenced by John Cage, Morton Feldman, Eric Satie, Pierre Boulez, and marginally by a former teacher, Milton Babbitt. One composer Perry mentioned as an enormous influence, even more than Cage or Feldman, was Frank Zappa. More than simply being interested in his compositional techniques as a composer, Perry "also listen[ed] to [Zappa] obsessively for pleasure."⁶⁷

⁶⁶ Jeffrey Perrey, *Curriculum Vitae*: Appendix F.

⁶⁷ Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 172. Appendix C.

In his time as a listener, Perry defines his musical preferences as being "all over the map,"⁶⁸ from contemporary, non-commercial music, (the work of John Cage, Morton Feldman, Louis Andriessen, György Ligeti) to the foundations of the western music such as J. S. Bach's cantatas. Perry also mentioned the commercial music of his generation that he enjoyed in his youth and still enjoys. He cited the Beatles, the Rolling Stones, Elvis Costello, Joni Mitchell, Steely Dan, and "above all,"⁶⁹ Bob Dylan.

Asked about his appreciation of art in general, Perry revealed himself to be a keen follower of other forms of art. The composer made it clear that he has a strong interest in literature, both in prose as well as poetry, theater, painting, and landscape architecture. It is easy to notice the intensity of Perry's connection with literature. His early habit of reading was in his special interest in science fiction, which originated as a teenager. All of these artistic interests led to his decision to double major, in both Music and French at Williams College. Therefore, literature is not only a pleasure but also a field in which Perry has some training. Nineteenth century French literature is part of his makeup, especially Charles Baudelaire and Gérard de Nerval (Gérard Labrunie).

Among Perry's favorite 20th century authors are Jorge Luis Borges, Italo Calvino, and Umberto Eco, all of them contain some sort of philosophical or sociological references in their writing. American literature is also among Perry's favorites. He mentioned Raymond Chandler and Dashiell Hammett as two mystery or detective writers whom he especially likes to read. In reference to Chandler and Hammett, Perry says that "the classical side of my brain enjoys

⁶⁸ Ibid.

⁶⁹ Ibid.

solving puzzles, and the romantic side enjoys the atmosphere of Los Angeles or San Francisco that they conjure up."⁷⁰ Perry also enjoys modern literature: he mentioned two writers he is reading more recently including the American writer Michael Chabon and the British author China Miéville. Perry mentions that he also enjoys the poetry of Ava Leavell Haymon, a former poet laureate of Louisiana who is a "good friend."⁷¹ According to Perry, "her poems are dark and wonderful!"⁷² and her poetry is very music-friendly. She is a musician herself, and her poetry has been set by many composers.

Since 2015 Perry has spent part of his summers in England and Scotland and has become "strongly involved"⁷³ with the art of that part of the world. He mentions the interest that the social dynamics of Jane Austen's novels arouses in him. In the United Kingdom, Perry has become aware of the work of John Ruskin, a theorist of art, political theorist, landscape architect, among other things, whose home [he is] able to visit every summer.⁷⁴ From the readings of Ruskin, Perry was directed to the paintings of J.M.W. Turner, whose use of light is a source of inspiration for him. Perry regularly has the opportunity to contemplate Turner's paintings at the National Gallery and Tate Britain in London. His comments on that experience reveals how the visual arts influence his concepts about music: "look at how Turner uses light! Every musician should study Turner!"⁷⁵

⁷⁰ Ibid.

⁷¹ Ibid.

⁷² Ibid.

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Ibid.

Perry feels that his compositional identity was solidified before he commenced his doctoral work at Princeton University. After the experience with Pierre Boulez near the end of his MFA in composition at CalArts, Perry remained, for a while, under a sort of oppressive influence but very soon he would find his own path. Perry recounts his emancipation from being excessively or almost exclusively influenced by Boulez as: "I had a strong superego telling me what I should do until roughly half way through my doctoral program, when it suddenly occurred to me that Pierre Boulez couldn't compose my music for me, and I didn't need to compose his next work for him."⁷⁶

Perry, therefore, seems to have found freedom from these attachments and discovered his own compositional style, "I no longer compose what I think I should be composing. Instead I compose what I want to compose."⁷⁷ However, there are also some external guiding elements that help the composer choose, for instance, which instrument or ensemble he will address a new piece of music. As he explained, "Anything that is welcomed by performers is my favorite. Orchestras don't need my music! But percussionists, for example, are famously grateful for new works, and open to trying almost anything."⁷⁸ Perry expresses that he intends his music to be enjoyable, "or at least engaging,"⁷⁹ for everyone who listens to it. However, he is not concerned about making his music "to engineer 'accessibility'."⁸⁰ About that, Perry says: "composing in a non-commercial mode (which is what we should probably call art music, or classical music, or whatever it is today) is inherently marginal to how our society works, so we should embrace that

⁷⁶ Ibid.

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ Ibid.

marginality – and find ways to have a conversation, in whatever medium we use, with those others who have found their ways to the margins.”⁸¹

When questioned about his considerations on aesthetics as a philosophical matter, Perry responded that he tries not to be influenced by that when he has his “composer hat on.”⁸² Perry explains that in regards to his compositional work, he feels “uncomfortable thinking in lofty abstractions.”⁸³ He quotes William Carlos Williams who wrote in a poem, “[Say it], no ideas but in things,”⁸⁴ which has been interpreted to mean focus on concrete things rather than abstract concepts. Perry does, however, have his reflections on aesthetics, which he saves for his music theorist hat. He mentions that his thoughts on aesthetics go often to “things like modernism and its dialectic relationship to both Romanticism and Classicism,”⁸⁵ to the fragmentation of the contemporary society in which he makes music today, and “how poorly we’ve addressed the ghosts of the 20th, 19th, and even 18th centuries.”⁸⁶

The information collected in the interviews show that Perry seeks continuous learning in his profession, his hobbies, and in his personal life. Since his childhood, Perry has learned how to play recorder, clarinet, to sing, to compose, studied French, and music theory. Even after establishing his career, Perry continues to seek new prospects for his work. Although Perry never had formal studies as piano player, he is still practices on the instrument, working to improve his skills. As a composer and professor, Perry continues questioning the compositional processes

⁸¹ Ibid.

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Ibid.

⁸⁵ Ibid.

⁸⁶ Ibid.

and seeks new ways of writing music. He refers to his relationship with students as a unique chance to learn, and he tries to reinvent his methodologies. Perry is also a member of University Presbyterian Church⁸⁷ on the Louisiana State University Campus. He has composed “several choral works for church use,”⁸⁸ and reports that “the non-dogmatic, inclusive faith of that church has given me a moral and social context for much that I do, not just music.”⁸⁹

Influences of the Song Cycle *Poema de sete faces*

According to Perry, during the compositional process of *Poema de sete faces* he was inspired by a number of other composers, song excerpts, compositional styles, and other song cycles. Among them are the song cycles of a modernist composer with whom Perry had studied – Pierre Boulez. Perry cites two song cycles, *Le Marteau sans maître* from 1955, and *Pli selon pli*, premiered in 1960, as key influences on *Poema de sete faces*. Another work mentioned by Perry as influential is the song cycle *Ancient Voices of Children* premiered in 1970, by George Crumb – a contemporary composer with whom Perry studied while in graduate school. Perry also considers several songs composed by Charles Ives to be direct influences. One of them (his favorite), General William Booth Enters Into Heaven (1914), is quoted in the fourth *Poema de sete faces* song, *O homem atrás do bigode* (man behind the mustache), in order to provide “a kind of outburst to shake up”⁹⁰ the character.⁹¹ Explaining the intentions behind his decision to include that excerpt Perry remarked, “I liked the interruptive character of the small chunk of Ives

⁸⁷ Jeffrey Perry, interview by author, Baton Rouge, April 5, 2018, p. 180. Appendix D.

⁸⁸ Ibid.

⁸⁹ Ibid.

⁹⁰ Ibid., p. 184.

⁹¹ Ibid.

that I inserted. I also adore Ives! He had a lot to say about people like the mustache man.”⁹²

Perry describes this excerpt as “chromatic in the sense that it’s mostly triads, but their rhythmic profile, and their juxtaposition, creates a sense of things being slightly out of control.”⁹³ In Perry’s interpretation of the poem, the character seems “to fear a lack of control more than anything.”⁹⁴

In a personal meeting with Perry, he stated that he also paraphrased Satie in *Mundo mundo vasto mundo* (world world vast world) with the intention of bringing in the “quietude and detached calm” associated with the *Gymnopédies*. However, Perry is not deterministic, he leaves open the possibilities of its interpretation, “Is that calm real or ironic in the song? You’ll need to tell me!”⁹⁵ Additionally, Perry cites influences from “the song cycles of Schubert, Schumann, especially, and maybe Schoenberg’s *Book of the Hanging Garden*,”⁹⁶ composed between 1908 and 1909, also inspire the music Perry composes for Carlos Drummond de Andrade’s poem.⁹⁷

When asked about other kind of elements present in his song cycle, Perry noted:

there are a lot of Morse code-like repeated notes in the piano part. Those are sort of a generalized borrowing from the textures and gestures that I hear in earlier Boulez, Stockhausen, Babbitt. As regards the vocal line, I intentionally did not want to compose expressionistic melodies like Schoenberg, although his vocal music is under my skin and in my ears. Like Schoenberg, I’m not a fluent performer on the piano, and I take myself too seriously, so perhaps our kinship comes from that.⁹⁸

⁹² Ibid., p.187.

⁹³ Ibid., p. 184.

⁹⁴ Ibid.

⁹⁵ Ibid., p. 187.

⁹⁶ Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 169. Appendix C.

⁹⁷ Ibid.

⁹⁸ Jeffrey Perry, interview by author, Baton Rouge, April 5, 2018, p. 187. Appendix D.

It is clear that the 20th century and especially atonality are influential in Perry's work. He asserts that, "the boundary between tonality and atonality [is] quite porous—traveling between them is not hard for me. So, I simply think of it as different dialects of the same language."⁹⁹ The contrast between those two languages or systems – tonal versus atonal – were identified by Perry with categories of intentionalities,¹⁰⁰ which match perfectly with the categories used by Drummond. Perry says, "sometimes for me tonality is the ironic, acerbic place, and atonality a kind of freedom – at other times, they almost reverse roles."¹⁰¹ Perry refers to Leonard Bernstein's *The Unanswered Question*¹⁰² to highlight this point, contending that Bernstein feels "the universal role of the overtone series, and thus of tonality, and how that predisposes us to hear all music, no matter how dissonant or non-traditional, against the backdrop of tonality."¹⁰³

Perry thus demonstrates this comfort anew with the score he sets to Drummond's poem. Following the diversity of moods and personalities announced in the title of the poem – Seven Faces – by setting it to a variation of styles which reveal, in his words, was an attempt "to change faces along with the poetry."¹⁰⁴ Since the literary work *Poema de sete faces*, has a fragmented structure where each of the seven stanzas depicts a new and unexpected face of the poet, Perry felt that compositional theories proposing an organic unity in the musical work would not be the

⁹⁹ Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 170. Appendix C.

¹⁰⁰ According to the *Stanford Encyclopedia of Philosophy*, "'Intentionality' is a philosopher's word. It derives from the Latin word '*intention*', which in turn derives from the verb *intendere*, which means being directed towards some goal or thing" <https://plato.stanford.edu/entries/intentionality/> (accessed April 25, 2018).

¹⁰¹ Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 170. Appendix C.

¹⁰² '*The Unanswered Question*' is a series of six lectures given by Leonard Bernstein in the fall of 1973 at Harvard University. It is different from the Charles Ives composition with the same title previously referred to on p. 14.

¹⁰³ Jeffrey Perry, interview by author, Baton Rouge, April 5, 2018, p. 184. Appendix D.

¹⁰⁴ Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 170. Appendix C.

best choice for responding to the poem. Instead, Perry said, “the real gift is to be able to create contrast, articulation, multiplicity (...) for these songs I needed changes in tone and style to happen.”¹⁰⁵

Composing *Poema de sete faces*

Perry also acknowledges that his compositional style for *Poema de sete faces* is representative of one of his styles. He cited other recent pieces with similar styles including *Vulcanal II*, for flute and piano, which has “some of the same spikey rhythms,”¹⁰⁶ and *Retort Aphasia*, for tuba and piano. Both pieces share with *Poema de sete faces* a piano which is often functioning independently, “largely unimpressed by what the solo instrument has to say for itself.”¹⁰⁷ The interaction between instruments is such that “when the two of them get together, it is intended to create an effect.”¹⁰⁸

When speaking about his compositional process, Perry makes distinctions between his approach to instrumental versus vocal music as a consequence of the given features of the text. “For purely instrumental music, I have a number of different starting points. When I write for percussion ensemble, I try to find a set of sounds I like, and eventually a rhythmic framework suggests itself based on that. Music with text is difficult because the text can feel like a straightjacket!”¹⁰⁹ In order to overcome the limitations that the text imposes, Perry seeks inspiration in composers like Schumann or Brahms, who, according to him, “feel no compunction about stretching or compressing stanzas or lines of poetry to create the musical

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid., p. 171.

shapes they feel their songs require."¹¹⁰ Even though to him the text is an initial limitation in the compositional process of vocal music, or perhaps because of that fact, Perry begins by “speaking the text out loud. Pretty soon, rhythm and pacing suggest themselves. Eventually, I decide where the melodic highs and lows should go – sometimes this counterpoints with the speech rhythm, but usually the one emerges from the other.”¹¹¹

Perry’s contact with Drummond’s poetry occurred after his travel to Brazil in 2012. The song cycle was conceived when “one of the friends I made in Brazil simply posted *Sete Faces* on social media.”¹¹² From that point on Perry became intrigued with the “structural challenges of setting a poem made up of short fragments”¹¹³ and “started playing with the text.”¹¹⁴ Perry, who is a connoisseur of Romance languages, having studied French and Latin, was able to grasp the singularity of Brazilian-Portuguese phonetics. He says, “There’s no language like Portuguese as it’s spoken in Brazil—its phonemes are an unusual mix that (as far as I know) doesn’t occur in any other living Romance language.”¹¹⁵ For that reason he says he “made a serious effort to learn as much of the language as [he] could.”¹¹⁶ Also the culture was on his radar, his engagement with Brazilians gave him insight into the complexity of the multifactorial Brazilian culture.¹¹⁷

Perry has a particular rapport with text structures like *Poema de sete faces*. Before this song-cycle, he had already written two works on similar of “short, multi-part, poem[s], or groups

¹¹⁰ Ibid.

¹¹¹ Ibid.

¹¹² Ibid., p. 169.

¹¹³ Ibid.

¹¹⁴ Ibid.

¹¹⁵ Ibid.

¹¹⁶ Ibid.

¹¹⁷ Ibid.

of poems.”¹¹⁸ One, a set of three songs on Japanese court poetry which was composed during his time in graduate school. The other, a set of four songs on the poem *Night*, by Robert Bly, which is similar in form with *Poema de sete faces*, as it addresses a single topic with “different glimpses.”¹¹⁹

Among the factors that inspired Perry to compose the music for the *Poema de sete faces* are the irony and certain ambiguity of meanings planted by the poet who leaves open several possibilities of interpretation. Perry was also intrigued by a poet who seems to be hidden behind the scenes, guiding the reader through his own inner world but disguised in another skin, or, sometimes masking his real feelings by calling attention to false cues. As he explains, "Drummond de Andrade has a wry, detached sort of voice—he sees everything but keep[s] himself at a distance from it and lets us have his insights and his feelings only in short, elliptical glimpses.”¹²⁰ This point seems to have triggered some sort of identification with the poet. Perry's impression of Drummond is that he "also can be rather silly” noting “I’m sort of like that myself!”¹²¹

The composer seems to be interested in discovering who the real person is that the poet is willing to hide. He explains, “‘seven faces’ appealed to me for the person that seems to peek through them.”¹²² Consequently, Perry found the freedom to express his own assumptions by applying his own style and a variety of resources. According to him, he could then "insert outside elements, or references to genres or kinds of musical utterance that seemed to me

¹¹⁸ Ibid.

¹¹⁹ Ibid.

¹²⁰ Ibid.

¹²¹ Ibid.

¹²² Ibid.

congruent, but not on-the-nose, with the music."¹²³ Perry uses the text as an original reference but through it, he was able to impose his own voice. "Given the way I read Drummond's voice, I decided it wasn't necessary to match the tone of my musical setting in any schematic or exact way to his words."¹²⁴ From the technical point of view, however, Perry tried to be precise with how the Brazilian-Portuguese language phonetics and prosody expressed in the poem are conveyed in the song. According to him, "it was important to me to get the rhythm and cadence of the text right. I tried to capture the prosody of Brazilian poetry as well as I could."¹²⁵ Perry's knowledge of the French language, which was also Drummond's second language, as well as of Latin, probably helped the composer to understand the meanings, the taste, and the prosody of the *Poema de sete faces* text.

Conclusion

Providing an account of Perry's past and the journey he has taken in his musical career helps to provide insights into his current vision as a composer and as an individual to gain additional perspective and deeper understanding of *Poema de sete faces*. The importance of freedom in his compositional process and to him as an individual as seen in *Poema de sete faces*. This was evident from his earliest days as a composer working with only a pencil and a piece of paper (before the advent of personal computers and notational software). Perry reflects that while the pen to paper style of composing was harder in many ways, it was also "exciting, because there was this blank sonic space that I could fill up with anything!"¹²⁶

¹²³ Ibid.

¹²⁴ Ibid.

¹²⁵ Ibid., p. 170.

¹²⁶ Ibid., p. 185.

CHAPTER II. THE POET CARLOS DRUMMOND DE ANDRADE

Biographical Information

Carlos Drummond de Andrade is considered one of the most important Brazilian poets of all time.¹²⁷ In this chapter I provide a brief biography, a discussion of his influences as a poet, and his role in Brazilian literature. As Carlos Drummond de Andrade lived for 85 years and was very prolific for 60 years of his life, it is not within the scope of this document to go beyond what is essential for the context of the poem. Thus, I will focus here on the frame of his life up to the publication of his first book, *Alguma Poesia*, in which *Poema de sete faces* was first published. I rely on some analyses of the poet's works, style, and life, some in English, and include them in the bibliographic references.

Carlos Drummond de Andrade, also known as Carlos Drummond or simply Drummond, was a Brazilian poet, writer, literary critic, translator, and publisher, who worked his whole life as a senior civil service (first as a chief of staff of the Ministry of Education and Health and after that as head of section of the National Archive), is considered one of the most significant literary figures of the 20th century in Brazil, one of the greatest poets in the Portuguese language, and one of the greatest Brazilian poets. Carlos Drummond de Andrade is considered a poet of high importance, recognized for having produced sumptuous works both in volume and in quality.¹²⁸

Objective indicators on the significance of his poetry in both academic and non-academic

127 Wilson Martins, "Carlos Drummond de Andrade and the Heritage of Modernismo." *World Literature Today* no. 1 (1979): 18; Carlos Drummond de Andrade and John A. Nist, *In the middle of the road*; selected poems. Translated by John Nist (Tucson: University of Arizona 1965), 1; José Guilherme Merquior. 1976. *Verso universo em Drummond* (Rio de Janeiro: Livraria José Olympio Editora, 1976), 244.

128 Merquior 1976, 3.

spheres include: having his work translated into several languages, many studies and analyses of his poetry, a published biography about his life, nomination for the Nobel Prize for Literature in 1967,¹²⁹ and substantial media interest during his lifetime and after, producing many interviews and documentaries. Additionally, his influence on the Brazilian culture is evident in the use of excerpts of his poems as popular everyday expressions. Examples of this include the poem *No meio do caminho* (In the middle of the way¹³⁰), converted in a way to refer to the obstacles we face in life. The poem *Quadrilha* (Quadrille¹³¹) in which a passage (John loved Teresa who loved Raymond/ who loved Mary who loved Jack who loved Lili/ who didn't love anyone¹³²) is used to refer to the mismatches of love, and the poem "José" with the phrase reiterated *E agora, José* (what now, José?¹³³), which has been incorporated into everyday expressions of people when they wonder how they came to some difficult situation and how to overcome it.¹³⁴

The poet Carlos Drummond de Andrade was born on October 31, 1902, in Itabira do Mato Dentro, a small town in the Brazilian state of Minas Gerais. He was the ninth son of Carlos de Paula Andrade and Julieta Augusta Drummond de Andrade, traditional farmers from the region. Drummond's parents were cousins, the practice of marriage between cousins was common-place at the time. His father came from the Andrade family and his mother came from the Drummond family, two of the richest and most powerful families in the region. The marriage

¹²⁹ Document attached in Appendix G.

¹³⁰ Translation from the author.

¹³¹ Ibid.

¹³² Ibid.

¹³³ Ibid.

¹³⁴ John Gledson. *Poesia e poética de Carlos Drummond de Andrade* (São Paulo: Livraria Duas Cidades, 1981), 58.

was arranged by the poet's grandparents when his mother was still a teenager.¹³⁵ Because of their ownership of vast land territories, his family had accumulated great economic and political power. Carlos Drummond de Andrade's father held a "de facto" title of "Colonel Carlos de Paula."¹³⁶ However, their complete dominion over the land and the people who live there was, by Carlos's birth, in decline, due to the great transformations happening in late 19th century Brazil. At that time, the country was passing through intense changes with the end of slavery. São Paulo became the economic leading State due to the coffee plantations and the first industries of the country.

At the time of Drummond's birth, the mining of iron was one of the main economic activities of the state of Minas Gerais. The Itabira region was rich with this resource and the most valuable lands belonged to the Drummond and the Andrade families. The region's *Cauê's Peak* – a landscape feature now absent due to mining – was an immense hill of ore belonging to his family that contributed greatly to their wealth. Perhaps due to the traditional patriarchal family relations the relationship between the poet Carlos Drummond and his father, who he considered a rough man in dealing with his children, was difficult. His relationship with his mother, however, was close. Interestingly, Drummond is known for his admiration for and closeness to women, even despite his extreme introspection often termed as shyness.¹³⁷

In 1910 Drummond, at the age of 8, started his primary studies at the Dr. Carvalho Brito School Group in his native city of Itabira do Mato Dentro. The poet himself reports having a

¹³⁵ José Maria Cançado. *Os Sapatos De Orfeu: Biografia De Carlos Drummond De Andrade*. (São Paulo: Scritta Editorial, 1993), 33.

¹³⁶ Cançado 1993, 21; Merquior 1976, 4.

¹³⁷ Cançado 1993, 37.

fascination with books from an early age. Even when he could yet not read he claims he was already fascinated by the letters and the visual aspect of books as objects. Drummond was also fascinated by the words and developed early his appreciation for literature, a habit not very common in a provincial and rural environment. Five years after beginning formal school, at the age of 13 (1915), Drummond joined the Arthur Azevedo Dramatic and Literary Society in his city. This was probably due to the influence of his family, since the minimum age to be part of this group was 18 years old.¹³⁸

The following year, 1916, Drummond moved to the State Capital, Belo Horizonte, to attend secondary school in boarding school, a religious institution called Colégio Arnaldo, part of the Congregation of the Divine Word. There, the poet met and made a lasting friendship with some adolescents who would become the future political and cultural elite of the State, including Gustavo Capanema and Afonso Arinos de Melo Franco. However due to health problems, he returned to Itabira before completing his second year of studies in the Capital. Once home he started receiving private lessons, in the place of school, with Professor Emílio Magalhães.¹³⁹

The following year, in 1918, Drummond turned 16 and went to study in the city of Nova Friburgo, Rio de Janeiro, at another a religious institution, the Anchieta College, of the Society of Jesus. During his brief stay of only two years in high school, the poet won several medals, earning him a position among the best students of the school. Also, around this time, secretly, the poet wrote a novel called *Formiga Filósofa* (Philosopher Ant) which was a strong criticism of

¹³⁸ Cançado 1993, 49.

¹³⁹ Ibid., p. 55-62.

"the priests and parasites of human life."¹⁴⁰ Drummond was the second-best student in the whole school.¹⁴¹

Due to his good relationship with the school teacher of Portuguese language, he thought he could disagree with an opinion of his teacher. After the class discussion, the poet was expelled from the college on the charge of "mental insubordination" – even after he retracted it.¹⁴² After his expulsion, the poet was forced to return to live with his parents in his hometown. They were not there for long, however, as his parents decided to move the entire family to the capital, Belo Horizonte. Drummond wrote about the aftermath of this episode in his brief autobiography almost thirty years later, saying "[t]he sudden departure of the college had a tremendous influence on the development of my studies and my whole life. I lost faith. I lost time. And above all, I lost confidence in the justice of those who judged me. But I came to life and made unforgettable friends."¹⁴³ This movement to the state capital would initiate a new and important phase in the life of the poet.¹⁴⁴

In 1920, his father moved the whole family to a hotel in Belo Horizonte – Hotel Internacional – where there was a newspaper housed on the ground floor. Drummond offered to

¹⁴⁰ Ibid., p. 68.

¹⁴¹ Ibid.

¹⁴² Cançado 1993, 69.

¹⁴³ Carlos Drummond de Andrade. *Confissões de Minas*. (Rio de Janeiro: Americ-Edit, 1944), 67-8. "A saída brusca do colégio teve influência enorme no desenvolvimento dos meus estudos e de toda a minha vida. Perdi a Fé. Perdi tempo. E sobretudo perdi a confiança na justiça dos que me julgavam. Mas ganhei vida e fiz alguns amigos inesquecíveis": Translation by the author. <https://vdocuments.site/documents/confissoes-de-minas-de-drummond-trechos.html> (Accessed April 12, 2018).

¹⁴⁴ Cançado 1993, 69.

work for this paper as a chronicler. The poet remembers this moment (talking about himself in third person) in his farewell chronicle published in the *Jornal do Brasil* in 1984:

a teenager fascinated by printed paper, he noticed a scoreboard on the ground floor of the building where he was living that showed, every morning, the front page of a modest newspaper. Full of confidence, he entered the newspaper office and offered his services to the director who was alone in the newsroom. The man looked at him skeptically and asked – ‘what are you going to write about?’ – [He replied] ‘About everything. Movies, literature, urban life, morality. Things of this world and of other possible worlds.’ At that moment, in the old Belo Horizonte of the 1920s, a chronicler was born who still today, with the grace of God and with or without a point, continues his habit of writing chronicles.¹⁴⁵

Due to the small size and features of this newspaper, a one fold paper heaped with commercial ads, perhaps the importance of this fact would have been overlooked if the poet himself had not recognized it as the starting point of his writing career.¹⁴⁶

The move to Belo Horizonte marked the beginning of Drummond's transition to early adulthood. Already established with his family in their own house, in the year following their move to the capital, 1921, the young poet took a job as a writer for a second newspaper. This time Drummond's chronicles appeared in the "Social" section of *Diário de Minas*, an important conservative newspaper linked to the government party – *Partido Republicano Mineiro* (PRM).

¹⁴⁵ Carlos Drummond de Andrade. “Ciao”, *Jornal do Brasil*. September 29, 1984: 27. “um adolescente fascinado por papel impresso, notou que no andar térreo do prédio onde morava, um placar exibia a cada manhã a primeira página de um jornal modestíssimo, porém jornal. Não teve dúvida, entrou e ofereceu os seus serviços ao diretor que era sozinho todo o pessoal da redação. O homem olhou-o cético e perguntou: - sobre o que o senhor pretende escrever? – Sobe tudo. Cinema, literatura, vida urbana, moral. Coisas deste mundo e de qualquer outro possível. Nasceu aí, na velha Belo Horizonte dos anos vinte, um cronista que ainda hoje, com a graça de Deus e com ou sem assunto, comete as suas crônicas.” Translated by the author.
<https://news.google.com/newspapers?nid=0qX8s2k1IRwC&dat=19840929&printsec=frontpage&hl=en> (accessed February 20, 2018).

¹⁴⁶ Canção 1993, 73-5.

In this newspaper, Drummond published not only texts of his own authorship, but also those of other local writers adherents to the incipient modernist movement of Minas Gerais.¹⁴⁷ In 1922 he took another step affirming his occupation as a writer when he won the *Novela Mineira* (Minas Gerais' Novel) contest for the short story *Joaquim do Telhado* (Joachim of the roof).¹⁴⁸ In the same year, he had works published in the magazines *Para Todos* (For All) and *Revista Brasileira* (Brazilian magazine).¹⁴⁹ At that time Drummond met Pedro Nava, who would also become an important writer. They formed a group that used to meet at *Café Estrela* (Star Café), *Livraria Alves* (Alves Bookstore) where Drummond and his friends went almost every afternoon to read some books without paying, and to the *Cine Odeon* (Odeon Movie Theater) where they would establish bonds of friendship and partnership with people who would become important names in literature and politics.¹⁵⁰

Though he was achieving some success as a writer, his family put pressure on him to enroll in a university and get a college degree. Despite not having the desire to attend a college, Drummond, decided to meet his family's demands and entered Pharmacy School at the School of Dentistry and Pharmacy of Belo Horizonte in 1923. Carlos Drummond, chose this field as the course would require little effort and was of short duration, only two years.¹⁵¹

¹⁴⁷ Gledson 1981, 23-26; Cançado 1993, 76-7; Gledson 1981, 26-7.

¹⁴⁸ Cançado 1993, 93.

¹⁴⁹ Gledson 1981, 25.

¹⁵⁰ Included in this same group of influential friends was: Alberto Campos, Emílio Moura, Arilton Campos, Rodrigo Mello Franco de Andrade, Eduardo Frieiro, Milton Campos, Abgar Renault, Mário Casassanta, João Alphonsus, Batista Santiago, Aníbal Machado, Pedro Nava, Gabriel Passos, Heitor de Sousa, and João Pinheiro Filho, all of them were patrons of Café Estrela and Livraria Alves. Cançado 1993, 86-8.

¹⁵¹ Cançado 1993, 106.

The following year, 1924, Carlos met with members of the Brazilian Modernist movement in Belo Horizonte.¹⁵² Mário de Andrade and other modernists from São Paulo were touring Minas Gerais with the French novelist Blaise Cendrars. Drummond went to the *Grande Hotel* in *Belo Horizonte* to make contact with the group. From there he began a friendship with Mario de Andrade which was fundamental to his development of modernist ideas of the poet from Minas Gerais. Also during this year, Drummond began to correspond with the poet Manuel Bandeira, thus forming a trio of the greatest poets of Brazilian modernism.¹⁵³

The year 1925 was filled with important accomplishments. Drummond married Dolores Dutra Duran after a four year engagement. Additionally, with the collaboration of Emilio Moura and Gregoriano Canedo, the poet would publish his own magazine, modernist in form and content, simply called *A Revista* (The Magazine). The first issue of the publication came out on July 1 with a chapter by Mário de Andrade *Amar Verbo Intransitivo* (Love, intransitive verb), which, in itself, brought great interest to the magazine. The following month the second issue of *A Revista* was published, but the third and last issue would appear on the newsstands only the following year.¹⁵⁴ Drummond's publication had a brief but very relevant life for the consolidation of the modernist movement in Minas Gerais.¹⁵⁵ In the year 1925 Drummond completed the last year of his Pharmacy degree, however, he would never practice the profession, jokingly claiming interest in preserving the health of others.

¹⁵² Gledson 1981, 26.

¹⁵³ Cançado 1993, 114.

¹⁵⁴ Gledson 1981, 26.

¹⁵⁵ Cançado 1993, 107-8.

Married and therefore with greater financial needs, Drummond moved back to his hometown in 1926 to work as a professor of Geography and Portuguese at a High School in Itabira, the *Ginásio Sul-Americano*. However, this arrangement would not last too long since his friend Alberto Campos soon offered him a position as editor-in-chief of the *Diário de Minas* newspaper in Belo Horizonte, which brought Drummond back to live in the capital.¹⁵⁶ Also in that year the well-known Brazilian composer Heitor Villa-Lobos, who still did not know the unpublished poet, composed a song on a Drummond's poem *Canção do Viúvo* (Widower's Song). This provided further testament to the strength of Drummond's career as a writer destined for success. Remarkably, it would not be the only partnership between the two artists considered, each one in his own field, the best Brazilian artists of the 20th century.

In 1927 Drummond's first child was born but lived for only half an hour.¹⁵⁷ This loss was soon followed by the birth of his daughter Maria Julieta in the following year. She would become his great companion throughout life.¹⁵⁸ However, even more important (from the literary point of view) that year was the publication of what would become one of his best-known poems, *No Meio do Caminho* (In the Middle of the Way), by the *Revista de Antropofagia* of São Paulo. The importance of this publication is not only due to the reputation of the magazine itself, as it was organized by the founders of the 'modernist movement in Brazil, but especially to the fact that this poem became one of the greatest literary scandals in Brazil of that time.¹⁵⁹ The monotony and apparent emptiness of meaning of *No meio do caminho* were not well received by

¹⁵⁶ Cançado 1993, 121; Gledson 1981, 24.

¹⁵⁷ Cançado 1993, 122.

¹⁵⁸ Cury 2003, 57.

¹⁵⁹ Merquior 1976, 25; Cançado 1993, 129.

the predominantly conservative literary world of the time. Drummond said: "I am the confessed author of a certain poem, insignificant in itself, but which from 1928 has been scandalizing my epoch, and serves until today to divide Brazilian people into two mental categories."¹⁶⁰ The controversy was so strong that, 40 years later, Drummond would publish a book *Uma pedra no meio do caminho – Biografia de um poema* containing all the criticisms and controversies that this poem had raised throughout its history.

The following year, 1930, Drummond began his work as an editorial assistant and shortly thereafter, editor, in Minas Gerais, for the official press agency of the State. There the poet was able to carry out his most important project as a writer and poet: his first poetry book *Alguma Poesia* (Some Poetry). In an independent edition of 500 copies, with a fictitious publishing stamp called *Edições Pindorama*, the book's launch received a great deal of attention. Only thirty days after its arrival, *Alguma Poesia* had countless critiques in the newspapers of the most important capitals of the country, written by some of the most important literary critics.¹⁶¹ The speed in which the book was noticed indicates that Drummond was working to make himself known well before its publication. With this book, Drummond inaugurated his reputation as the modernist poet who tries to break with the old Brazilian (colonial) tradition.

Due to his friendship with the new Federal Comptroller in the State of Minas Gerais, Gustavo Capanema, Drummond accepted work in his office of state government.¹⁶² This decision was also a political one that would greatly influence Drummond's future. Drummond was subsequently invited to accompany Capanema as his head of the office to the Ministry of

¹⁶⁰ Andrade 1944, 68-9.

¹⁶¹ Cançado 1993, 131-6.

¹⁶² Ibid., p. 142.

Education in Rio de Janeiro in 1934. He would work in this cabinet until 1945 and live in Rio de Janeiro until his death in 1987.¹⁶³

In Rio de Janeiro, Drummond began work as a civil servant in the upper echelons of the federal government. He served first as the chief of staff of the Minister of Education and Public Health¹⁶⁴ and then in 1945 he moved to the National Historical and Artistic Service,¹⁶⁵ Drummond became famous for his remarkable efficiency and rigor in the management of the Ministry of Education and Public Health office. Because of this, Gustavo Capanema, the Minister of Education, "never stopped giving Drummond a strong hand."¹⁶⁶ His organizational obsession had already been noticed in 1931 when they worked together in Belo Horizonte. The bureaucratic position allowed the poet to simultaneously guarantee a means of economic support for himself and his family and have sufficient free time for his literary creation.

In the same year that he moved to Rio de Janeiro, Drummond published the book *Brejo das Almas* in a 200 copy printing by the co-operative *Amigos do Livro* press.¹⁶⁷ Six years later in 1940, the poet released the book *Sentimento do Mundo* (Feeling about the World) in a clandestine edition of 150 copies circulated among friends "outside [the circuit] of bookstores and political police controls"¹⁶⁸ then imposed by the dictatorship in force from 1937-45. The book's circulation went beyond the circle of close friends, however, and introduced Drummond's poetry to new admirers.¹⁶⁹ The aftermath of *Sentimento do Mundo* publication was immense, the

¹⁶³ Ibid., p. 147-8.

¹⁶⁴ Ibid., p. 147.

¹⁶⁵ Ibid., p. 208.

¹⁶⁶ Ibid., p. 156.

¹⁶⁷ Ibid., p. 147.

¹⁶⁸ Ibid., p. 157-8.

¹⁶⁹ Ibid.

last missing piece before Drummond became recognized as one of the best Brazilian poets of the time.¹⁷⁰

However, it was not until 1942, fourteen years after the publication of his debut poem, *No meio do caminho* (In the Middle of the Way), that Drummond was able to publish a book by an established publisher, *José Olympio Editora*. This was the most important literary editor of the country with whom the poet would publish until 1984. This book, entitled *Poesias*, was a collection that included all of Drummond's earlier books with the addition of an unpublished piece, the new book entitled *José*.¹⁷¹ Excerpts from this book's poems became immensely famous to the point of becoming part of Brazilian popular culture. Since then, phrases such as *E agora José?* (And now what, José?), from the poem which gives the book its name, as well as the verse, "fight with words is the vainest fight" from the poem *O Lutador* (The Fighter), are part of Brazilian culture. The poem which closes the book, *Viagem na Família* (Travel inside the Family), became the literary source for the composer Heitor Villa-Lobos' musical work *Poema de Itabira*.

In 1945 Drummond published another poetry book, *A Rosa do Povo* (The Rose of the People), which shows a man shaken and transformed by the war. As a senior government official, Drummond closely followed Brazil's participation in the Second World War. First, he spent time watching and trying to interfere with the capturing and deporting of prisoners, especially communists, to Nazi Germany. This was a particularly important issue to him as his socialist and anarchist ideals allowed him to cultivate a great empathy for the political prisoners.

¹⁷⁰ Ibid., p. 158-9.

¹⁷¹ Ibid., p. 175.

Secondly, Drummond and the whole country were following the events closely when Brazil decided to take an official position in the war and, after agreements with the United States, sent troops into the European battlefield.¹⁷²

At this point in his literary career, Drummond was already an established writer who had cultivated many channels of publishing and distributing his work. Many genres of Drummond writings were available to the public: new poetry works, translations of his books in other languages, new collections and anthologies, books in prose, articles, literary reviews, chronicles, autobiographies, poetry for magazines, translations of other authors' literary works from other languages to Brazilian-Portuguese, novels, and children's books. His productivity remained high, new major literary works were published almost every year in addition to the chronicles in newspapers. He became widely recognized for his work.

In 1967 he was one of the nominees for the Nobel Prize of Literature¹⁷³ and in 1974 he became an honorary member of the American Association of Teachers of Spanish and Portuguese. In 1982, Drummond received the title of "Doctor Honoris Causa" by the *Universidade Federal do Rio Grande do Norte* (Rio Grande do Norte Federal University, UFRN). In January of 1987, Carlos Drummond de Andrade wrote his last poem, *Elegia a um tucano morto* (Elegy to a dead toucan), that integrates the last book organized by the poet, *Farewell*. On August 5 of that year, after two months of hospitalization, his daughter Maria Julieta died of cancer. Drummond, who had a strong tie with his daughter, saw his health decline

¹⁷² Ibid., p. 173.

¹⁷³ Nobel Prize web page: http://www.svenskaakademien.se/sites/default/files/forslagslista_1967.pdf (accessed March 26, 2018).

very fast after her death. Only twelve days after his daughter, he suffered a fatal heart attack. His body was buried in the same grave as his daughter in Rio de Janeiro. Carlos Drummond de Andrade left several unpublished works that would be published after his death. His name is still associated with the best in Brazilian poetry.

Drummond in the Modernist Movement

Wilson Martins states that the status of Drummond's poetry "could not be challenged, even remotely, by any of the younger poets or by the clutches of the more or less indistinguishable ones regimented under the banner of such collective enterprises such as concretism, praxism and the like."¹⁷⁴ Almost 30 years after Martins wrote this statement, the conclusion appears to still be valid. Having emerged from the struggle of early modernists for liberation from the archaic traditions of colonialism and academicism, Drummond owes credit to the early modernists such as Manuel Bandeira (1886-1968) and Mário de Andrade (1893-1945), who "came from that no-man's-land sometimes called pre-modernism, which means that they had to make the revolution and to fight at the barricades."¹⁷⁵ When Drummond published *Alguma Poesia* in 1930, eight years after the *Semana de Arte Moderna* (Modern Art Week) and six years after meeting with the modernists in a hotel in Belo Horizonte, "modernismo was a war already won, and the only task left was to occupy and explore the conquered territories – which he did, masterfully."¹⁷⁶

Among his group of friends in the city of Belo Horizonte Drummond was the one with the greatest initiative. He was aware of the atmosphere of change experienced by other Brazilian

¹⁷⁴ Martins 1979, 18.

¹⁷⁵ Ibid., 16.

¹⁷⁶ Ibid.

regions and helped to disseminate in his city the poetry production of Brazilian modernists.

Additionally, Drummond was also able to respond artistically to these new aesthetic proposals.¹⁷⁷

The poetry of Drummond reflects a man connected to his time, containing a contemporary atmosphere of the time in which he lived.¹⁷⁸ Wilson Martins explain this process:

His career, like Roman highways, is marked with successive milestones that signal not only the journey and the distance but also, in this case, the landscape. Each one of his main volumes corresponds to a particular moment in the history and evolution of literary principles and moral concepts. In 1930, *Alguma Poesia* was the book of victorious modernismo and the no less victorious inauguration of the Second Republic. Times were ripe for simplicity and directness of expression, for snapshots of "real Brazil," for tireless exercises in self-criticism, for repudiation of the past and for the poetry of the common man (both as author and reader).¹⁷⁹

In his book about Drummond's literature, José Guilherme Merquior attributes to the poet the role of being the modern sensibility pioneer in Brazil, that is, Drummond was able to bring to high Brazilian lyric literature the existential experience of urban life and mass society. He established a modern Brazilian poetic writing style, performing a radical rupture that was at the same time imbued with the classic tradition and Romanticism.¹⁸⁰

Although Drummond was not the initiator of modern lyricism in Brazil, he was the one who was able to carry out the literary promises announced by the modernist generation of 1922. Drummondian work was a rich and substantial work, free of servility in relation to European models, attentive to concrete social reality, and intellectually profound.¹⁸¹ The first great contribution of Drummond's poetic work consisted in his profound understanding of the meaning

¹⁷⁷ Maria Zilda Ferreira Cury. "O Poeta Carlos Drummond de Andrade Faz Cem Anos." *Hispanic Research Journal: Iberian And Latin American Studies* 5, no. 1 (2004): 57-72.

¹⁷⁸ Martins 1979, 16.

¹⁷⁹ Ibid.

¹⁸⁰ Merquior 1976, 243.

¹⁸¹ Ibid.

and direction of his country's social and cultural evolution. From his agrarian origins he emigrated to the great city, precisely at the time when Brazil began its transition from an agrarian society to an urban-industrial society. Since then, his writing was extraordinarily attentive to the two basic phenomena of this same historical evolution: the patriarchal system and mass society. Through his open-mindedness, his sensitivity to the social realities, and his awareness of history, Drummond was able to detect the multiple faces of alienation and anguish of the modern individual crushed by a social structure increasingly hostile to man.¹⁸²

As part of the avant-garde's expressive repertoire, Drummond used humor in a refined way, in a very personal version of this preferential genre of elocution in modern poetry. Its decisive affinity with the central ethos of modern art is the rejection of the pathetic, the use of parody, and the substitution of a tragic and idealistic view of life with a grotesque perspective.¹⁸³ More than mastering and playing with the elements of poetry like words, 'rhymes,' and 'metrics,' more than challenging the cultural situation of his own time applying modernist ideas, Drummond was accomplished in communicating with the common people who found in his poetry the same strength as they found in the traditional proverbs with a popular wisdom hidden behind his words.

Style

Drummond's work was diverse throughout his life. He was extremely connected with his own time and his poetry is an autobiography of a man and his struggles with the world, life, and society. Merquior describes Drummond as a "singer of the country and the cities, a refined

¹⁸² Ibid., p. 243-4.

¹⁸³ Ibid., p. 244.

analyst of poetic creation, a moralist fascinated by the passions of man and the order of the world."¹⁸⁴ Merquior selects two relevant aspects of the poet's work. The first was in the field of technique and style – the "disillusioned humor"¹⁸⁵ expressed in the playful attitude devoted to form and verb. The second was philosophical – for him, Drummond is "the main example, in Brazilian literature, of the literary work destined to the problematization of life", the practice of poetry "as a game of knowledge – and wisdom."¹⁸⁶ Drummond's poetry, therefore, is a multi-layered work that played a crucial role in establishing the philosophical and aesthetic changes initiated by the Brazilian modernist movement of 1922. His use of colloquial vocabulary was the vehicle which popularized his deep ideas about things.

Reviewing his own work years after the publishing of *Alguma Poesia*, Drummond assessed that his view on poetry in that phase – *Poema de sete faces* – had "a great inexperience of suffering and a naive delight with the individual himself."¹⁸⁷ Probably he was referring to the subjective and complex perspective in which his poetry expresses the inner dramas of the individual and their different emotional manifestations in a self not yet resigned to his limited condition as a human being. The variety of elements in *Poema de sete faces* – sudden alternation of emotional states, different linguistic styles (from the use of popular and regional language, to the Parnassian style passages, and biblical quotation), the ambiguous and ironic messages, and the abrupt transition from one scene to another, which is perceived both in the poet's discussion and in the sequence of the verses – produces an unpredictable combination. Mário de Andrade,

¹⁸⁴ Ibid., p. 243.

¹⁸⁵ Ibid.

¹⁸⁶ Merquior 1976, 243.

¹⁸⁷ Andrade 1944, 68.

one of the founders of Brazilian modernism movement, comments that Drummond's poetry "is made up of successive explosions. Within each poem, the stanzas, sometimes the verses, are isolated explosions. The sensibility, the blow of intelligence, the falls of shyness intersect in great quantity."¹⁸⁸

The lack of continuity between the scenes and the accumulation of images contributes to the distancing of the poetic self, "which is becoming a tiny subject, out of alignment with the world."¹⁸⁹ The consequence of this process of confrontation between the poetic self and the reality that oppresses it is a domain of the subjective dimension as opposed to the external world. The nature of reality loses importance, and "the reason of existence ceases to be in the world of practical experience, and is situated in the inner world."¹⁹⁰

Mário de Andrade considered Drummond's intelligence, sensitivity, and timidity to be the main aspects of his personality. According to him, those three elements were exceptionally strong in Drummond, resulting in an extremely conflicted yet extremely creative individual.¹⁹¹

In his appreciation of *Alguma Poesia* (Some Poetry), Mário de Andrade commented that as Drummond was so incapable and fragile in life that it was natural that "the poetry of Carlos Drummond de Andrade should be enlarged in greater individual detail. In fact, the psychological characterization of *Alguma Poesia* does not assume only total truths of the individual, as of

¹⁸⁸ Mário de Andrade. *Aspectos da literatura brasileira*. (São Paulo: Livraria Martins Editôra, 1950), 33.

¹⁸⁹ Vivaldo Andrade dos Santos. "Gente Humilde, Anjos Tortos: Coincidências Poéticas nas Obras de Chico Buarque e Carlos Drummond de Andrade." *Studies in Latin American Popular Culture* 24, (2005), 59.

¹⁹⁰ Ibid., p. 60.

¹⁹¹ Andrade 1950, 33.

licentiousness but it descends to very interesting particularizations.”¹⁹² Mário de Andrade identifies the topic of sexuality as one of the main themes of *Alguma Poesia*. In his opinion, Drummond failed to sublimate it. Mário de Andrade comments that Drummond "did not transform it lyrically: he preferred to break away from worry and inner struggles, lying, and hiding himself."¹⁹³

In order to describe Drummond's poetic tone, Mário de Andrade makes cultural speculations about the root of man's obsession for woman legs in the "Christian" societies. According to Mário, the phenomenon probably had some relation to the impediment by repression – the forbidden:

The Christian bluffs the law, with a delightful innocence, Carlos Drummond de Andrade was also a victim of this deviation from the Christian perspective, but with a curious subconscious deformation. I do not believe that he is this coarse in life, as so many evoked legs indicate. What he wanted to do was to violate the innate delicacy, to mistreat everything that was most susceptible in his sensibility, to exorbit sexual tendencies, to become inebriated in them, to make a noise about legs and more legs, to overcome inwardly. To be rude, to be realistic, since he did not find (because of his own timidity) a delicate or humorous outlet for the case. And that culminates, page 110 (legs 3 times!), in the very touching rudeness with which the one who was playing the crude sensual, could not overcome the intimate delicacies, and instead of saying that the woman is nothing more than sex (which is what he wanted to scream wickedly) exclaims: "They are all legs!"¹⁹⁴

Comparing the book *Alguma Poesia* with earlier poems, published individually in newspapers and magazines that Drummond had sent him asking for opinions, Mário de Andrade paraphrases several of Drummond's poems in his comment: "The gentle singer . . . the humorist of so many ironies, the patient of his own house, the family recess, the foolish life, turned in a

¹⁹² Ibid., p. 35.

¹⁹³ Ibid.

¹⁹⁴ Andrade 1950, 35-6.

rude, an ostensive sardonic. The book is rich with sensual notations, sometimes subtle . . . sometimes rude."¹⁹⁵ Mário de Andrade seems to mean that in *Alguma Poesia* a hitherto unknown poet is presented, much less restrained than the person of Drummond himself or his previous poetry could have announced.

Mário de Andrade criticizes the fact that the book is full of thighs, he even makes a quasi-statistical survey of its occurrence: "especially legs (pages 13, 36, 62, 141, 144, 136, 117, 113, 110) "And" page 110 (legs 3 times!)."¹⁹⁶ It is important to keep in perspective that Mario had a close friendship with Drummond, and had frequently exchanged letters with him since they met in Belo Horizonte in 1924. The two admired each other and Mario's criticisms of *Alguma Poesia* were neither hostile criticisms nor from a lack of knowledge about the poet. On the contrary, despite the lack of theoretical resources in psychology and anthropology, Mario brings elements of analysis that are important to understanding Drummond's work.

As already mentioned, Mário de Andrade was one of the first persons to identify and write about Drummond's personality, Mário wrote in his *Aspectos da Literatura Brasileira em 1930*, that Drummond's poetry was a result of his extremely shy personality in which the natural tendency would be to withdraw, to live an invisible life but "for him to be accommodated it would be needed that he had neither the sensitivity nor the intelligence."¹⁹⁷ In illustration of his assessment, Drummond's style in "*Poema de sete faces*" depicts a jocular but defensive persona, hidden in its inner world. The poet's ironic attitude comes from the belief in the superiority of his subjectivity and generates a disconnection in relation to concrete matters. Consequently, the poet

¹⁹⁵ Ibid., p. 35.

¹⁹⁶ Andrade 1950, 35-6.

¹⁹⁷ Ibid., p. 33.

rejects and struggles against the impositions from the external reality and avoids interpersonal and social contacts.¹⁹⁸

Wilson Martins also explores the causal relationship between the poet's ironic expressions caused by internal struggles noting, "Drummond's celebrated irony is, in fact, a defense against emotion, particularly against sentimental pathos." According to him, what touches the reader is "the submerged strain of melancholy, even despair and anguish that pervades the whole work." Yet Drummond avoids the romantic sentimentalism by means of irony and disruption. When he catches himself showing his inner self, he changes the subject and suggests doubts about the reliability of that confession.¹⁹⁹

Martins discusses an additional dimension of the stanza "*Mundo mundo vasto mundo*," highlighting that Drummond uses a parody on a poem of the Portuguese poet of arcadism, Tomás Antônio Gonzaga (1744-1810), one, of the greatest lyric poets in the Portuguese language. Gonzaga wrote in 1792:

Eu tenho um coração maior que o mundo!

Tu, formosa Marília, bem o sabes:

Um coração..., e basta,

Onde tu mesma cabes

I have a bigger heart than the world!

You, beautiful Marília, well you know:

heart ..., and enough,

Where you fit

¹⁹⁸ Ricardo da Silveira Lobo Sternberg. "The Precarious Self: Carlos Drummond de Andrade's Brejo das Almas." *Hispania: A Journal Devoted To The Teaching Of Spanish And Portuguese* 65, no. 1 (1982): 45.

¹⁹⁹ Martins 1979, 16-18.

Drummond uses a reference from the first verse and rhymes it with a proper name Raimundo which has a function to, in a humorous way, contest the shallowness of old poetry styles and rules still dominant during his time.²⁰⁰ Mário de Andrade, maybe not yet prepared for the implied meanings of this rebellion, as he describes this verse as "sublime verse (but intellectually foolish)."²⁰¹

By using the *blague* rhyme *mundo/Raimundo*, Drummond emphasizes the spatial greatness of the world and the awareness of the limitations of the subject. The poet demonstrates a consciousness about the existential drama and confronts it with the poetic form, yet refuses the aesthetic solution. He accentuates the value of the subjective element again to the detriment of everything that is external. The existential drama is understood from a poetic conception in which the formal concern, devoid of meaningful content, loses value ("it would be a rhyme, it would not be a solution"). Therefore, *Raimundo* in this case, does not refer to a real or imaginary one, is only an empty word, a succession of sounds without content.²⁰²

In Drummond's poetry, however, the critique of rhyme and other norms of pre-modern poetry did not mean a definitive break with this poetic technique. Yet in this stanza, Drummond performs another rhyme *solução/coração* that, by the attention drawn to the previous rhyme, goes almost unnoticed. Therefore, as a game of irony, the poet uses a rhyme scheme in the same poem that he is critical of the use of rhyme. Additionally, in later phases of Drummond's style, he reconciles with rhyme technique and uses it with extraordinary refinement.²⁰³

²⁰⁰ Ibid.

²⁰¹ Andrade 1950, 33.

²⁰² Santos 2005, 60.

²⁰³ Hécio Martins. *A rima na poesia de Carlos Drummond de Andrade* (Rio de Janeiro, José Olympio, 1968), 38-9.

Conclusion

Poema de sete faces uses a sequence of contrasting scenes and emotions in which reality overwhelms the poet, to configure the sense of detachment of the self from reality in search of self-sufficiency. Already in the first stanza the poet presents himself as a *gauche*, but where he will reveal himself is in the course of the stanzas that follow. In the second and third stanzas, we see the way the poet connects with the world. Taken by desires and guilt, the stimuli overwhelm but also attract him. Paranoid, he believes he is being watched and yearns to free himself from the desires that oppress him. The scenes change rapidly, with freedom, he narrates, in hallucinated state, the nature of his excessive and generalized desire. He wants to feast in the world and his heart overloads as his eyes continue to consume the object of his fascination. In the fourth stanza, there is a simulation or attempt to adjustment to the social reality. He tries to appear strong, not complex. He wears a pair of glasses and a mustache to hide behind them. Yet in the fifth verse, dissatisfied with his imperfections, he confesses his frustration with his inability to meet expectations in the real world. He confesses the failure of not being his own ideal of perfection and the scene he configures paints the portrait of a solitary figure.

In the sixth stanza, Drummond literally refers to the word ‘rhyme’, the main attribute of poetic forms that he tries to overcome, to say that superficial solutions of the world of appearances and forms would not bring relief to him. Even if he were incarnated in another form – another name or body – his essence would remain the same, bringing no relief to his inner conflicts. The poet, however, exposes his possibility of mitigation: to return to himself in denial to the outside world. He needs and pretends (maybe believes) to feel bigger than the world in order to withstand his internal contradictions and the conflict in relation to the exterior reality. Thus, the poet closes the poem denying the conflicts just revealed to the reader. The poet blames

the influence that the moon and the alcohol have on him as the reason for his confessions. It is a clear subterfuge trying to deny the real existence of his conflicts, cloistering himself again in his inner world.²⁰⁴

According to Sant'Anna, the persona created by the poet – the *gauche* – is similar to the neurotic and psychotic structure of personality; but it differs because when expressing itself through poetry, it achieves a communication and approval of the outside world, impossible in another way. Drummond manages to overcome his barrier of contact with external reality and becomes capable of communicating with the world by means of his creation, the *gauche* character. This artistic replication of the poet's own psyche functions as his ambassador, succeeding in converting his weaknesses and limitations into potencies, mediating the conflict between self and reality, generating an association between the poet and the reader. "The Poet uses the verbal element in order to defend and assert himself."²⁰⁵ The *gauche* was configured to relieve "the gap between the Self and the World and constitutes an extension of the author in search of a repairing or descriptive element of his conflict."²⁰⁶

In the aesthetic-formal aspect, the criticism of rhyme in the verse of *Poema de sete faces*, is not a definitive refusal of it. On the contrary, Drummond will use this feature brilliantly in future works, revealing a complete mastery of the word, exploring the possibilities of the form and meaning of the poetic text, giving it multiple layers of reading and interpretation. The foundation of Drummondian poetry in *Poema de sete faces* is the preoccupation with the conflict

²⁰⁴ Santos 2005, 60.

²⁰⁵ Affonso Romano de Sant'Anna. *Carlos Drummond de Andrade: análise da obra* (Rio de Janeiro: Editora Nova Fronteira, 1980), 24.

²⁰⁶ Ibid.

between reality versus the manner in which it presents itself, its apparent face. This question stimulated the poet's inquisitive and speculative spirit bringing him to explore the possibilities of accomplishing the subject of the poem using the figure of a *gauche*.²⁰⁷

²⁰⁷ Martins 1968, 38-9.

CHAPTER III. THE SONG CYCLE *POEMA DE SETE FACES*

Introduction

Poema de sete faces is a song cycle for soprano or tenor and piano composed by Jeffrey Perry in 2013. The work sets music to a poem of the same title written by the Brazilian modernist poet Carlos Drummond de Andrade between 1925 and 1930. The performance time of this song cycle is approximately 8 minutes and it is structured as 7 separate pieces that function as song-miniatures. The poem depicts the poet's voice, struggling with the conventions of society, and with his own existence. The poem is originally structured as a single piece with seven stanzas representing seven different faces of the poet, that is, each strophe has its own subject, containing its own spectrum of unrelated character's moods and expressions of personality, changing settings, landscapes, times, and situations. Therefore, *Poema de sete faces* is characterized by a fragmented structure, in which each stanza breaks with what was being said in the previous one, bringing a new and until then unknown face of the poet.

Perry's structural decision for the song cycle was to consolidate this fragmentation – giving each stanza the status of a separate song. He echoed the poet's apparently unrelated faces in a composition of varied styles and compositional techniques.²⁰⁸ This decision resulted in a song cycle of seven short pieces with a variety of themes, colors, rhythms, and musical temperament. Despite that diversity, Perry, like Drummond, was successful producing a song cycle from which it is possible to follow the poem's persona. The factor that unifies the songs and the stanzas is the permanence of the poet's autobiographic personage – the *gauche*.

²⁰⁸ Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 170. Appendix C.

In the poem, the subject with seven faces—the poet—paints a portrait of himself as a man strong but also as weak, full of desires that oppress him but also give him pleasure. The poet, unsuccessfully, tries to hide his emotions and weaknesses. His pathetic manifestation of fullness and independence reveals its precariousness. His suffering produces empathy, while simultaneously claiming superiority in relation to the world that causes his withdrawal and increases his suffering since his ambition of plenitude is not attainable.

The objective of this chapter is to interpret the song cycle from the point of view of the singer. Therefore, the perspective will focus on the way the music and the poem express themselves and how they interact. In some points, a description of the song elements is necessary, but in each case an attempt is made to avoid making the text inaccessibly technical. Perry's music is rich in compositional, technical, and aesthetic elements that reference a large range of the history of music. That being the case, a brief but necessary description of the rhythm, the relationships between the voices, the interaction of the music with the text, and other specific aspects of each excerpt will provide an understanding of the complexity of resources and procedures used by the composer in the song cycle in order to bring it to life. For each song, I provide first a brief introduction with the general characteristics of the song. Then I include the text of the poem/verse with its translation and briefly analyze the poem. Finally, I discuss the stylistic elements of the music and song itself. At the conclusion of each song analysis I provide performance suggestions for singers.

1st Song: *Quando nasci, um anjo torto*

The opening song, *Quando nasci, um anjo torto* (When I was born, a twisted angel), is the introduction of the poet's persona to the reader. The poet reveals himself to the reader as a person who had his fate proclaimed by a crooked angel at the time of his birth. The twisted angel

heralds to Carlos that he will be a weird individual throughout his life. The song is written in atonal language and complex rhythmic style. With a marking of *vivo* tempo, it takes approximately 50 seconds to perform. Polyphonic textures and polyrhythmic passages alternate with monophonic passages both in the voice and in the piano. The vocal line is developed on top of a polyrhythmic, clustered piano line. The irregular rhythm features syncopation with superimposed regular and irregular figures that result in a complex texture of one, two, or three melodies in sequence clusters. Although the pitch system is atonal, containing dissonant leaps for the voice, in a range C₃ to F[#]₄²⁰⁹, the song is vocally *legato*.

Basic Characteristics

- Song Form: Through-composed.
- Vocal Line: The vocal line is atonal with dissonant leaps. The melody is in polyrhythmic with the piano.
- Range: C₃ to F[#]₄
- *Tessitura*: middle to middle-low voice
- Metric organization: Alternated measures 4/4 and 5/4
- Harmonic Structure: Atonal
- Texture: Polyphonic
- Expression and Tempo Markings: *Vivo* (lively, intense) quarter note = 120
- Accompaniment: mixed chordal and melodic.
- Length: 50 seconds
- Level of difficulty: vocally easy, musically advanced.

Quando Nasci, um anjo torto: the Poem

In the first stanza of the poem a strange angel, one who is crooked and lives in the shadow, announces the poet's fate, “Go, Carlos! Be a *gauche* in life.”²¹⁰ In *Poema de sete faces* Drummond is very interested in describing a “rich and private world” that takes up his attention

²⁰⁹ All vocal ranges indicated in this work will refer to the tenor voice, therefore, the reader should transpose it one octave above when considering soprano voice.

²¹⁰ Ricardo da Silveira Lobo Sternberg. *The unquiet self: self and society in the poetry of Carlos Drummond de Andrade*. (Valencia: Albatros Ediciones, 1986), 24.

and energy. The poem is autobiographic and the speaker is the poet himself. The poet uses the first person singular of the verb *nasci* (I was born), an element that will be commonplace throughout the whole poem. In the third verse, he reveals the name of the speaker, “Carlos.”

<i>Quando nasci, um anjo torto</i>	When I was born, a twisted angel
<i>desses que vivem na sombra</i>	one of those who live in the shadow,
<i>disse: Vai, Carlos! ser gauche na vida.</i>	said: Go, Carlos! be <i>gauche</i> in life.

The initial scene of *Poema de sete faces* introduces a character, the *gauche*, that synthesizes the complexity of the poet's personality and who develops parallel to Drummond's personality throughout his literary career. The *gauche* – French for graceless, clumsy, and unhappy – represents the poetic self, a man who does not fit in or relate well to the exterior world²¹¹ and who, because of that, ends up moving away by “assuming a predominantly ironic and egocentric position.”²¹² He observes the world from a distance, adopting a narcissistic attitude and pretending to hold a position of superiority that would disguise the precariousness of its origins. His is an attitude of compensation, natural to the conflicted individual world.²¹³ According to Santos, the *gauche* “is haunted by a constant sense of 'maladjustment' in the environment in which he lives, revealing a subject who marginalizes himself, and who restlessly positions itself on the edge of reality by trying to interact with it.”²¹⁴ He explains:

²¹¹ Sant’Anna 1980, 39.

²¹² Ibid., p. 16.

²¹³ Ibid., p. 39.

²¹⁴ Santos 2005, 58; Affonso R. de Sant’Anna. *Drummond: O gauche no tempo* (Rio de Janeiro: Lia, 1974), 38.

The poet institutionalized one of his psychological traits by reverting to the persona by means of which he organized himself esthetically and existentially. The timid *gauche* who watches everything from a distance is the poet's awareness of his own psychological constitution. Being, however, a projection, the persona is a different being than the author; it is the idealization of what the author thinks a *gauche* is. Author and persona alternate and merge with each other in the same context. The *gauche* persona is the projection of a personality exactly as it imagines itself as a *gauche*. The fact that the *gauche* emerged so clearly at the beginning of Drummond's work shows the author's awareness of his psychology, in addition to revealing his continuous effort to turn himself in a duality between his own image and likeness, and, at the same time, a different, idealized, way of converting a simple personality trait into an element of aesthetic fixation. The *gauche* image is self-critical, and it is from this effort to clarify and define itself as a *gauche*, it can be said, remembering Mário de Andrade, that the whole work is born.²¹⁵

The *gauche*, as the poet's second persona, is a manifestation of the author's inability to make direct contact himself with the real world. According to Sant'Anna, it is the "extension of the author looking for an element of reparation or description of his conflict."²¹⁶ By giving life to his own creation-creature in order to overcome the limitations of his relationship with the world, the poet is able to re-establish contact. His soldier is the *gauche*, who fights in his place, opening

²¹⁵ Sant'Anna 1980, 23. "O poeta institucionalizou um de seus traços psicológicos revertendo-o em favor do personagem através do qual se organizou estética e existencialmente. O *gauche* tímido que a tudo assiste a distância é a tomada de consciência do poeta de sua própria constituição psicológica. Sendo, no entanto, uma projeção, é um ser diferente do autor, porque é a idealização daquilo que o autor pensa que um *gauche* é. Autor e personagem se alternam e se mesclam no mesmo contexto. O personagem *gauche* é a projeção de uma personalidade tal qual ela se imagina enquanto *gauche*. O fato de o *gauche* ter emergido tão nitidamente já ao início da obra mostra a consciência que o autor tinha de seus componentes psicológicos, além de revelar o esforço contínuo por se instituir num duplo, que, sendo sua imagem e semelhança, é, ao mesmo tempo, diferente, idealizado, uma maneira de converter o que seria um simples traço de personalidade em elemento de fixação estética. A imagem *gauche* é crítica de si mesma, e é desse esforço para se esclarecer e se definir enquanto *gauche*, pode-se dizer, lembrando Mário de Andrade, que nasce toda a obra." Translated by the author.

²¹⁶ Ibid., p. 24.

space to the poet to act in reality. The *gauche* occupies the voids that the poet himself is not able to occupy alone.²¹⁷

Excess is one of the main features of the verse; the poet uses two adjectives, one for qualifying the angel (*torto*) and the other to qualify himself (*gauche*). Since this is the opening poem of the first of Drummond's books, those adjectives serve as a sort of introduction of the poet to his public (that persona is present throughout the works of the poet, who later clarifies that his work is autobiographic instructing anyone who wants to know about him to check his writings). The second verse gives only one more detail about the angel, but one that erases many doubts about it,²¹⁸ the angel is one of 'those who live in the shadow.' With the word 'those,' the poet is saying that the angel is one of many who are known by the reader.

Although the angel is one of 'those' the reader already knows, some questions remain about its status. The main question might be, 'what is an angel who lives in the shadows, a fallen angel?' Drummond is very effective in demystifying the angel by using a combination of elements: first, the two descriptors mentioned – twisted; lives in the shadow – and second, the level of language. Drummond uses colloquial, common, and popular words far from the biblical vocabulary – *disse: Vai Carlos! ser gauche na vida* ([he] said: Go Carlos! be *gauche* in life) – and the word *gauche* (a French word, strange to Brazilian-Portuguese) which, because uncommon, sounds artificial, pretentious, parvenu, or, in modernist terms, colonized. In this way

²¹⁷ Ibid.

²¹⁸ The pronoun 'it' is used to designate the angel.

Drummond demoralizes the angel, making his rite of passage, his investiture as a *gauche*, a quasi-comic, or at least light, scene.²¹⁹

It is interesting to note that the poet uses the words *Quando nasci* (When I was born) as the opening phrase of his first book. The curse imposed by the angel thus becomes a presence not only in all the other stanzas of the poem, but also throughout the author's career. This fact illustrates a dimension of the degree of the poet's self-consciousness – how the poet already had a vision of the essence of his poetic being, and therefore of himself – from his first steps as a writer.²²⁰ The angel, as the first event in his life, comes as a form of curse condemning him to be a forever *gauche* (weird) in life.²²¹ This image will be the first and most permanent impression of the poet himself. Not only because of the strength of the scene he was able to create in this strophe, but also because all his future work will confirm that, in some way. Therefore, throughout the *Poema de sete faces*, the reader must know that they are always dealing with a *gauche*.²²²

Quando Nasci, um anjo torto: the Song

In this first song, Perry uses the piano to represent the irregular flight of the twisted angel as it descends to announce the poet's fate. The opening piano phrase has a wide-ranging tonal organization and illustrates the action of the angel's wings through a series of irregular rhythmic elements (figure 1). The descending trajectory of the angel is represented by short rhythmic

²¹⁹ Ricardo da Silveira Lobo Sternberg. "The World Within: Carlos Drummond de Andrade's *Alguma Poesia*." *Luso-Brazilian Review* 21, no. 2 (1984): 58-9.

²²⁰ Sternberg 1984, 58-9.

²²¹ Teles, Gilberto Mendonça. *Drummond, a estilística da repetição*. (Rio de Janeiro: José Olympio, 1976), 17.

²²² Merquior 1976, 9-10.

gestures that travels through four registers, covering a little more than 4 octaves in the space of two bars: 1) The initial attack happens in a double *appoggiatura* in contrary movement from C₆/E^b₅ to B₅/F₅ chord. The rhythmic gesture is featured by the repetition of this chord twice in the form of syncopation, followed by a third turn but now in the form of a triplet, also in the upbeat; 2) The second register of the descending pattern is only made by a short note, G₄, which connects, in syncopation, the first to the second bars; 3) The third gesture on B₃ is a syncopation starting on the second subdivision of the triplet and follows in *crescendo* with regular and irregular syncopations, concluding with the transition from B₃ in unison leading to a chord C₃/A^b₂; and 4) The fourth and last step is a gesture symbolizing the angel's landing; all of the attacks happen at the downbeats and the melody is now made up of two notes D₂ and B₂ concluding on D[#]₂ which is the given note for the voice entrance. The voice begins on a triplet of two beats enharmonically tuned with the piano's last note, D[#]/E^b. The polyphony and polyrhythms take place with a triplet against a quintuplet in two beats, followed by a synchronous adjustment of the voices in the third and fourth beats (figure 1).

Perry uses some techniques to emphasize the importance of the angel's announcement, for instance, a pause in the piano focusing the attention to the text (m. 3), and the reiteration of the text with new musical elements in through-composed style (mm.4-5). The composer introduced several variations. Among them, 1) the melody – syllabic in its first exposition then in reiteration it is expanded by the anticipation of the initial note and the vocalization of the last syllable; 2) the initial interval – the first time the melody has an ascending leap of a major 6th, while at the second time, the interval is compressed to a minor 6th; 3) the piano participates in the repetition with a dissonant counterpoint (rhythmic and melodic) which has a triplet superimposed over a quintuplet (m. 5/1-2) suggesting the angel's crooked character; and 4) the

Vivo ♩ = 120

syncopation, triplet in upbeat

mixing of syncopation, triplets, and regular figures.

p *mf* *p*

Qua - do nas -

ci, quan - do nas - ci

syncopated triplet against a quintuplet

For the next sentence, the composer articulates a new ambience, filled with ambiguity. The piano starts with the same initial two high-pitched chords but now emphasizing the downbeats (m. 6), which remains until the first beat of the next measure. Suddenly, a conflicting contrast emerges between the five against four in the piano and voice (m. 7), the quintuplet is played by the piano's left hand while the voice articulates its ascending notes on the beats. The resulting effect is the subtle shift from the clear pulse played at the previous bar (m. 7) to an environment devoid of support, 'without floor' (figure 2). It is as if the angel was flying in

pirouettes, crooked as it is. The complexity increases at bar 8 where the composer adds the piano upper staff, which creates syncopated and irregular high-pitched notes at the moment the voice is singing the word *torto* (crooked).



Figure 2. The polyrhythm. For instance, on the four quarter notes against a quintuplet on bar 7, the composer shows an image of the angel (piano) trying to twist the poet.

As it was seen, the qualifier "crooked" is not enough for the poet, he wants to specify that the angel is 'one of those who live in the shadow.' Perry's musical contribution highlights this element even more by adding a repetition for this text passage. The excerpt starts with a pickup played by piano high minor 6th intervals which are immediately replicated by the voice at the same pitch and again one fourth lower, giving an impression that the word 'those' is stated three times starting with the piano (m. 9), as if it was a sort of hyper-emphasis on the accusative. The piano phrase is descendent, and its development goes from a texture that starts with two chords in high pitches in the upper staff (m. 10 (figure 3)) and then simplifies to single notes in medium range (m. 11). Finally, the phrase finishes with the piano and voice in polyrhythmic collaboration until the composer, surprisingly, lets the text *na sombra/ disse:* (in the shadow/ said:) be sung *a cappella* in a slightly higher range. The apparent contradiction of emphasizing the word 'shadow' by means of uncovering it, reinforces the fact that it is a twisted angel. It

seems that the angel who lives in the shadow came out to the light in order to say something important. It is an interesting device, which raises that fact to a status of special event (figure 3).

The image displays a musical score for a vocal and piano duet. The score is divided into two systems, starting at measure 9 and measure 12. The vocal line is written in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are in Portuguese. Red circles highlight specific musical features: in the vocal line, circles around the notes for 'des - ses' and 'des - ses' in measures 9 and 11; in the piano line, circles around the triplet chords in measures 9 and 11, and around the notes for 'som - bra' in measure 13. The lyrics are: 'to, des - ses que vi - vem, des - ses que vi - vem, na som - bra dis - se:'. The piano part features triplets and long notes, with a 'Pia' marking in the bass staff of measure 13.

Figure 3. The expressive techniques that enhance and reveal meanings. The anticipation of the reference to the ‘blue afternoon’ by the piano on m. 9 and the apparent ambiguity of giving light to the word *sombra* (shadow) on m. 13 are expressive techniques that enhance and reveal meanings.

After the narrator announces that the angel came from the shadow in order to say something, a sort of curiosity is created about what this crooked angel would announce to the poet. Perry, however, does not give that answer immediately. He leaves some suspense in the air by creating alternations of triplets and eighth notes that represent the flapping of the angels crooked wings, while the piano’s right hand sounds long notes in minor 7ths, projecting a feeling of keeping a solemn anticipation for what the angel is about to say (figure 4).



Figure 4. The two voices of the piano perform different discourses at same time: the angel flight and the expectation for the announcement.

The piano's polyrhythm (short and fast cells happening concurrently with a vocal melody of long notes in the middle register) denotes a calm authority in the angel's verdict: *Vai, Carlos! ser gauche* (Go, Carlos! be *gauche*). The composer detaches the words that conclude the stanza – *na vida* (in life) – by stopping the piano rhythmic movement for one bar (m. 20) creating a new emphasis on the fact that Carlos is fated to be *gauche* throughout his whole life (figure 5).



Figure 5. The polyrhythm in the announcement and the chord preparing the conclusion.

At the closing bars, the composer brings some rhythmic patterns to the piano that seem to anticipate traces of the fourth song, *O homem atras do bigode*, and the last song, *Eu não devia te dizer*, as if the composer had the intention to say that the image provided by the angel – the *gauche* – is the picture of the poet who will follow him through the cycle (figure 6).



Figure 6. The closing of the first song anticipates elements of subsequent songs.

Although we have already anticipated certain conflicts in the personality of Drummond's character, here in the first stanza the *gauche* so far hasn't expressed any of them to the reader (or listener). However, the weirdness of the *gauche* character is already present: many elements of Perry's music can be explored to emphasize this aspect.

Performance suggestions

In order to build a model of performance it is necessary to take into account the possibilities of the material to be interpreted. According to Eco, the interpreter has freedom in his view of a given artistic work since he uses codes and relations that maintain contact with the object.²²³ Thus, the literary work *Poema de sete faces* in which the author intentionally left several interpretatively open points, (through ambiguities and pluri-connotative meanings), is added Perry's musical work, also rich in interpretative possibilities in multiple layers, making available to the singer and the pianist a wide range of possibilities. The multiple possibilities resulting from the joining of Drummond's poetry with Perry's music can be stretched to the point of creating mutually exclusive interpretations. In one interpretation the character would see the fact that he is bound to be *gauche* as a sad curse. In contrast, in another interpretation the

²²³ Umberto Eco. *Obra aberta* (Trad. Giovanni Cutolo. São Paulo: Perspectiva, 1991), 62.

character would react to that fact with an ironic air of one who pretends not to care. A third interpretation could present a character who fully embodies the *gauche* and does not create a critique of the situation in a *Papageno*-like style.²²⁴

In our case, the third interpretation was the choice we made for the first song. I chose this as I considered the idea of building this type of character would provide more opportunities for sadness and irony in the following songs. We have taken into account the text and the music, either separately or sometimes the effect of their superposition. Not only the text, but also the music was treated as a conveyer of multiple meanings: textual, emotional, onomatopoeic, and imagetic, with the additional power of being able to express more than one message simultaneously.

The main elements taken into account in this interpretation were threefold. One, the twisted element: attributed to the angel, this element is pervasive and contaminates the melodies and rhythms of both the voice and the piano, above all creating the *gauche* character himself. Two, a comic aspect, which is brought about in a fulminating way by the short text of the first stanza, but also by Perry's music. An important comic element can be developed from the repetitions of some verses which, during its second repetition, appear with rich vocalizations in intricate rhythms and dissonant leaps that give great opportunity for the accomplishment of vocal effects like glissandos, sobs, etc., propitious to introducing the *gauche* character. In the first stanza this character will have a naive inspiration in *Papageno* style. Three, the element of expectation or suspense is enhanced by the way Perry organizes the song. When repeated or placed in suspense by instrumental interventions, such as the repetition of the sentence "when I

²²⁴ *Papageno* is a character from singspiel *The Magic Flute* by W. A. Mozart.

was born,” the verses create an expectation of knowing more about the story to be told but is forced to wait for the repetition which emphasizes the importance the speaker gives to it. Another repetition at the beginning of the second verse, which Perry interposes before offering his conclusion, also heightens the curiosity of knowing more about the angel. While this procedure emphasizes the characteristics of the angel that will be expressed later, it also provides the opportunity for a vocalization that can use darker tones and articulations to illustrate the suspense and mysterious character of the shadow in which the angel lives. Perhaps the element of greater expectation and suspense is the stretching of the pause after the sung text *disse*: filled with the elements previously discussed it creates great expectation while anticipating the twisted character of the angel that will be transmitted to Carlos/*gauche*.

The vocal *tessitura* of the first piece is comfortable for the tenor voice except for brief moments in which the low *tessitura* requires attention in the equalization of timbre. The vocalizations can be explored with some descending *glissandos* in comic points, like the word *gauche*, or when the repetition of the verses and words occurs. The articulation may be somewhat in soft *martellatos* (hammered) in an allusion to the *Papageno*-style hiccups creating extra comedy in certain syllabic or vocalized passages. The singer can play with the elements of expectation and comedy, reminiscent of a *gauche* still light and funny, although crooked. Overall, when the repetition of words or verses occurred, the choice to use a more solemn vocal tone was made in the presentation of the verse followed by a relaxation of the body and vocal articulation, associated with the *glissandos* and *martellatos*, illustrating the idea that the crookedness of the angel is inherited by the *gauche*.

2nd song: *As casas espiam os homens*

The text of the second song, *As casas espiam os homens* (The houses spy on men), portrays the poet as a paranoid man who is suspicious about houses spying on his desires. The poet feels overwhelmed and imagines that things would be better if he did not suffer from so many desires. The music to which Perry sets this poem is atonal and lasts for almost a minute. The song begins with a piano sequence of arpeggiated, dissonant and descending chords using predominantly piano sustain pedal, which highlights both chordal dissonances and piano resonances. The piano is the nemesis of the spies who populate the poet's mind, represented by noises of stereophonic effect coming from various directions. The sounds of the arpeggios represent the watchers present. In the introduction these watchers are discrete, producing the involuntary noises of those who try to remain hidden while at the conclusion of the song, the stereophonic effect is more explicit, and the ascending arpeggios are extroverted and accusatory. In the middle section, the piano has double meanings, sometimes representing scolding voices, sometimes depicting the blue sky, or sometimes even thunder on a cloudy day. The scene shows the poet's inner world, we are in his mind, listening to his thoughts. The suggested image of houses spying produces a paranoid sense of being observed, a suspicion of people in the shadow (again), behind curtains and doors, surveilling him.

Basic Characteristics

- Song Form: Through-composed.
- Vocal Line: The vocal line is legato with a dark sound, illustrating the feeling of being watched.
- Range: C[#]₃ to F₄
- *Tessitura*: medium/lower voice
- Metric organization: Alternated measures starting in 4/4; 5/4; 4/4
- Harmonic Structure: Atonal
- Texture: Homophonic to polyphonic

- Expression and Tempo Markings: *Scorrevole* (Fluent, Gliding from note to note) quarter note = 84
- Accompaniment: the introduction is homophonic with broken chords and then the piano has a caesura-like transition to a polyphonic-like pattern. It transitions in texture from an incidental piano response moving towards a polyphonic-like passage which builds in increments until the initial pattern from the introduction returns.
- Length: 40 seconds
- Level of Difficulty: vocally easy, musically advanced.

As casas espiam os homens: the Poem

The scene changes from the past to the present and the *gauche* is now a man overwhelmed by his own desires. Feelings of guilt trigger his paranoid personality to suspect that he is being watched by the houses. The reference to the wish for a blue afternoon is the picture of his suffering. The man, instead of looking for a solution by overcoming his own feeling of guilt itself, blames the excess of his desires as the source of his conflicts.

<i>As casas espiam os homens</i>	The houses spy on men
<i>que correm atrás das mulheres.</i>	who run after women.
<i>A tarde talvez fosse azul</i>	The afternoon perhaps would be blue
<i>não houvesse tantos desejos.</i>	if it weren't for so many desires.

The transition from the first to the second stanza is made abruptly and without warning. The poet changes the place and time from the scene of his birth to an external scene in which the sky is not blue or, in a second interpretation, an internal and claustrophobic scene where he is inside the house and can't leave because of the storms – his desires – outside. The translation of this stanza should include a note of explanation for the expression "blue afternoon." While meaning a beautiful day in English and U.S. culture, in Brazilian culture, blue afternoon is an

expression or symbol meaning the absence of problems in a general sense. Therefore, since in the poem the sky is not blue now, the poet is referring to the absence of peace, happiness, or calm. The speaker himself did not change his place in time and space, the previous scene happened in the past, but the poet recounted it from the present. In the second stanza, the object of the discourse itself also comes from the present. The change of emotional state, however, is abrupt. The jocular tone with which the poet recounted his curse, fated to him by the angel at the moment of his birth, no longer exists. In the current scene, Carlos is already a man, obsessed with hidden eyes that spy on him while he chases after women. His desires, along with feelings of being observed and controlled, oppress him. The surprise effect produced by the abrupt changes causes a lapse in time for the reader to relocate himself in a new time, space, topic, and emotional environment. For a moment, there is a state of confusion. This instability does not come from the specific interaction between the speaker and the world, but rather from the poet's internal dynamics.²²⁵

As casas espiam os homens: the Song

Perry opens the second stanza with a sequence of arpeggios on the piano representing the multiplicity of noises produced by the spies everywhere – behind doors and walls, in the shade of windows, under the bed, inside the wardrobe. The composer is able to produce the effect of observers scattered in the corners spying on the paranoid poet (figure 7). The identical descending arpeggiated chords played on the piano in two voices separated by a perfect fourth, progress ascendingly by half steps producing the effect of detachment and individuation of the chords in the middle of all sounds sustained by the opened piano pedal (figure 8).

²²⁵ Sternberg 1986, 27; Sternberg 1984, 60.

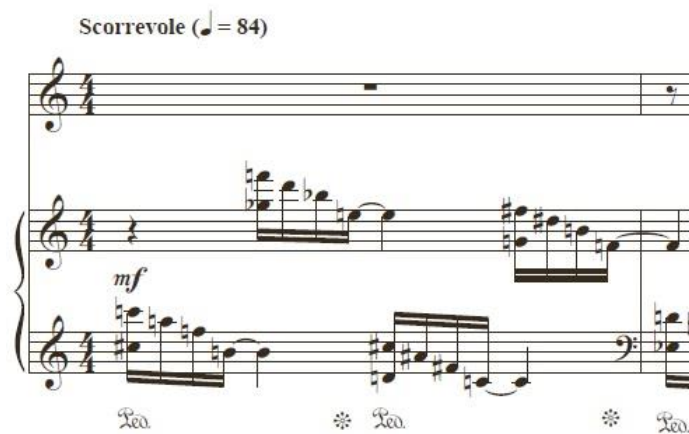


Figure 7. The stereophonic effect. The arpeggio sequence has a stereophonic effect representing the noises populating the poet's mind.



Figure 8. The half step ascending sequence of chords. Reduction of mm.1-4 representing the half step ascending sequence of chords in descending arpeggios in two voices. These pitches were collected from the ending sustained note of each chord and had their tessitura homogenized.

The vocal line starts at the second bar with a *cantabile* style in *mezzo forte* over the piano's arpeggiation (figure 9).



Figure 9. The opening vocal melody over the arpeggiated piano.

The poet's attention was taken by the noises which he identifies as the spies, gossiping people, or perhaps memories from his childhood in a small town. The *legato* melody, repeating the same

note three times, alludes to cautious behavior, the poet is whispering or maybe he is just thinking. He is alert, studying his surroundings and trying to identify who is observing him.

At the pickup of m. 3, where the poet unveils that the spies' targets are *os homens que correm atrás de mulheres* (men who run after women), the composer changes the accompaniment style from the arpeggios to short, fast piano interjections. Those gestures in triplets of sixteenth notes, formed by clusters of seconds and thirds, have a double message – the poet is being observed, but he also is chasing the object of his desires. In this sense those flashes of fast and short gestures can be understood as the comments of the gossipers who spy on him but also of the women that he is trying to find (figure 10).

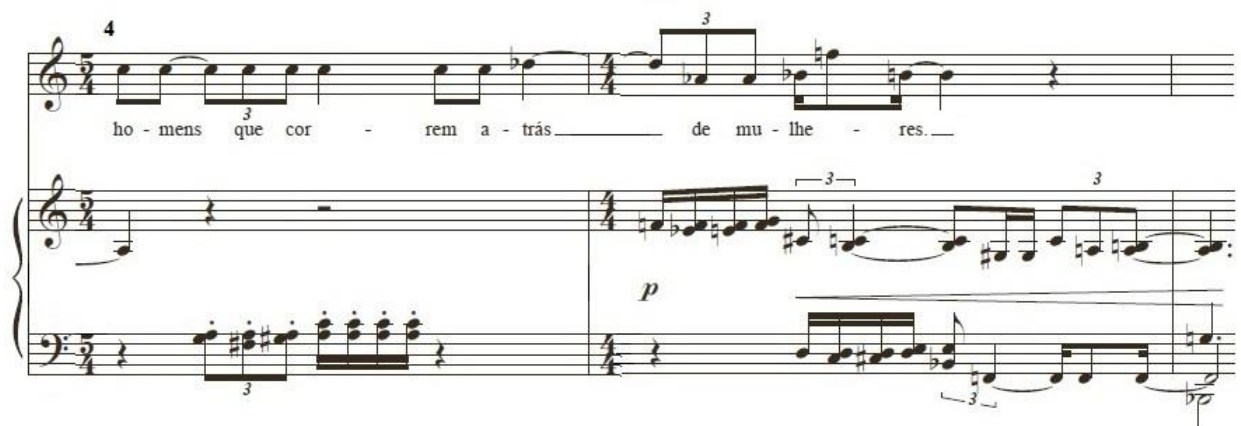


Figure 10. Chasing after women. The unveiling of the act of chasing after women is described by the piano representing the spies' gossiping voices and the poet's desires.

The poet seems to be haunted by his own desires, or at least by his guilt for harboring them, which, in his paranoia, makes him feel spied upon. The voice is in a more favorable range and the word *mulheres* (women) is the only one to which the composer devotes a *melisma*. It is a simple and fast jump from B^b₃ to F₄, concluding with the return to a B₃ natural, a descending tritone. This device produces an expressive strength to the word 'woman' and, at same time, introduces a feeling of suffering toward the object of his desire. While the vocal phrase is even,

there is a polyphonic textural increase in the piano, which emphasizes the reference to gossip, and the instrumental texture decreases and fades soon after the voice.

Perry introduces the next verse with a musical representation of the blue sky. He writes a series of three high pitch chords illustrating the sunlight (m. 6), which also represents the poet's longing to overcome the source of his suffering: *a tarde talvez fosse azul* (the afternoon perhaps would be blue). As mentioned previously, the word 'blue' in the Brazilian-Portuguese language can connote the absence of troubles or the experience of happiness. Therefore, Perry works with the instability of the character's moods – the wish for happiness is not able to surpass the desires and the guilt resulting from them. In the vocal line, the word *azul* (blue) starts at the lowest range for tenor (and soprano) voice and ascends, representing emerging happiness until the point where the singer faces the impossibility of its realization seen in the expression *não houvesse tantos desejos* (if it weren't for so many desires.).

Figure 11. The multiple messages being delivered by playing with enhancements of the vocal melody, text, and piano. At mm. 6 and 7 the piano increases dissonance and rhythmic complexity. At m. 8 the upper piano interjections turn back into accusative human voices.

In parallel, the piano that introduced this verse with the sunlight, progressively adds clouds to the sky until it creates a real storm starting simultaneously with the word *azul*. This is a musical device used by Perry that helps to expand the expressive capacity of the poem by delivering multiple messages, and sometimes conflicting messages, at the same time (figure 11).

The hope of happiness is suddenly cut down by the piano in fast-short interjections in high pitches (figure 11 m. 9) which represent accusatory and inquisitive voices created by his own mind, making him imagine that he has been discovered in his forbidden desires. Since all the spies actually come from the poet's mind, the phrase of the piano may be the voices from his heart that, in an altered state, are accelerated by the fear of being discovered, like a tachycardia, depicting the poet's anxiety right before the text enunciates, *não houvesse tantos desejos* (if there were not so many desires). This last sentence has *melismas* in the word *houvesse* (if there were) and *desejos* (desires) which helps to deliver some expression of the poet's burdens (figure 12).

The musical score for Figure 12 consists of two staves. The top staff is the vocal line, starting at measure 10 with a mezzo-forte (mf) dynamic. It features a series of triplets and a high pitch. The bottom staff is the piano accompaniment, also featuring triplets and a mezzo-forte (mf) dynamic. The piano part concludes with a piano (p) dynamic and a chromatic shape. The score includes lyrics: "não hou - ves - se tan - tos de se - jos." There are also some markings like "Reo." and "s" at the bottom of the piano staff.

Figure 12. The desires. The wish to decrease desires is illustrated by Perry with the use of the highest vocal pitch in the song followed by the conclusion in a chromatic shape.

The piano's closing interjection is a reference to the procedure adopted in the introduction but with some variation. Now, the direction of the arpeggio motive is inverted – while it was descending at the opening, at the closing they are ascending. Although they also start with an exact transposed repetition, at this time they will progressively add variations in the number of notes, which ends up altering the rhythm, the inner pitch relation, and the amplitude of the arpeggio. While at the beginning the descending arpeggio illustrated hidden spies behind the house's inner shadows, the ascending direction of the arpeggios bring them to the light. The effect of being observed by multiple spies is stronger due to the mixing of arpeggiated gestures

alternating from four, five, or six notes per beat. The previous device of contrast by transposition in sequence is now increased and sophisticated by the rhythmic variation which leads to the feeling that the spies are many and different among them (figure 13).

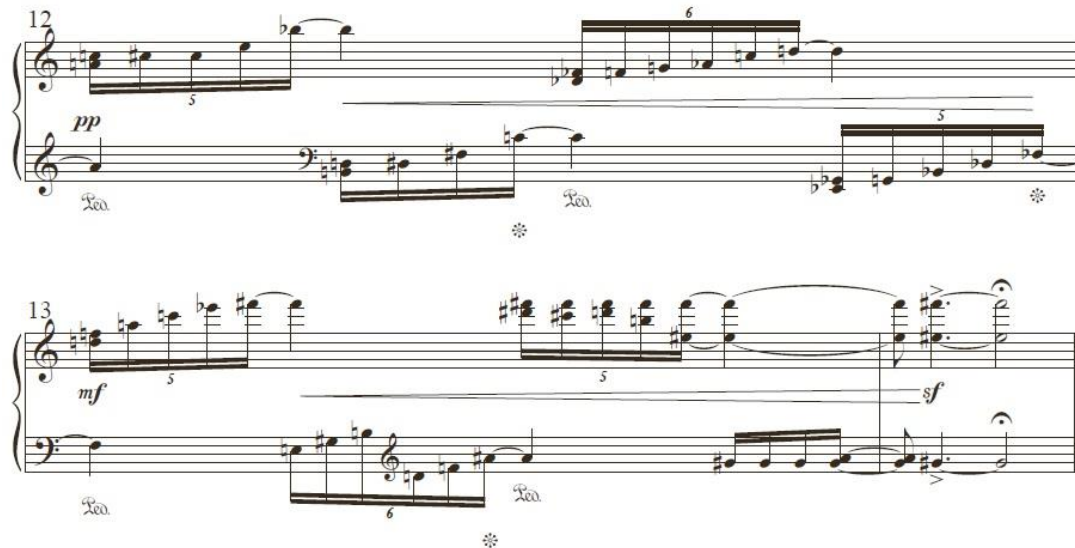


Figure 13. The multiple spies become stronger due to the mixing of arpeggiated gestures alternating from four, five, or six notes per beat.

The song *As casas espiam os homens* is the first in the cycle to show the poet's inner world. Breaking the flow from the first stanza, Drummond changes from the past to present, from a distant story to a description of what is currently on his mind. Quantitatively, however, the poet points to external factors like houses, women, and a blue afternoon. The two other factors seems to be internal: men and desires. He uses the plural, trying to dissipate attentions on him but both elements are internal elements representing himself. Even other elements like the house – meaning his own paranoid symptoms that surveil him – and the color blue – meaning the feeling of happiness, or in this case the absence of happiness – could be considered internal elements. At first it seems like the remaining element – women – is his object of desire but also the source of suffering. Upon closer examination, however, one notices that his source of suffering is actually his own paranoia and feeling of guilt.

Performance suggestions

From the point of view of the vocal performance, the second song features a predominance of the use of middle and lower voice ranges. The tone is darker and portrays a man suspicious about the world. Some elements from the text and subtext, such as the feeling of being watched, guilt, and his desires, are tools which help the singer to deliver emotional content. The vocal melody from the excerpt *a tarde talvez fosse azul* (The afternoon perhaps would be blue) is written in the extreme lower range of the tenor voice and, in the last syllable of the word *azul* (blue), the composer draws an ascending melody in *crescendo*. The interpreter should try to embody the sadness of the text meaning through the natural darkness of the vocal *tessitura* indicated in the score. However, there is an expressive opportunity in the word *azul* in the way the composer unfolds it. If the phrase as a whole has a sad meaning, indicating that there is a frustrated desire for the afternoon to be blue, on the other hand, the word *azul*, as an isolated element, has a positive meaning. The singer should make a subtle and progressive conversion of mood from hopelessness to hope beginning with the moment when the melody that extends and sustains the last syllable rises to an average and more comfortable *tessitura*. The singer will keep guiding the word *azul* to the direction of the feeling of hope or happiness, until interrupted by the recriminatory comments of the piano.

The second song is rich in literary and musical elements that help the performer to build an interpretation. Both dimensions, the music and the poem, have subtexts and derivations that are the source of a variety of choices. From the text, we have a variety of direct sources: the houses, men, women, blue afternoon, and the desires. Each of those aspects has its own direct implications and meanings, and in addition, can also be distorted by the complexity of the poet's inner world.

The stanza speaks of a man with paranoid psychological traits interacting with his moral values. The poet is in conflict between his desires and his feeling of guilt. His mind feeds the suspicion, his feeling of being watched. The music creates a uniquely creative accompaniment that reveals many possibilities of interpretation. The relationship of text to music happens easily, in general contributing subtexts and environments that could not be conceived of without the music. Using the resources of the piano and the voice, Perry creates sonorities that work as a foil to the text and subtexts. Elements such as people gossiping (spying) or speaking in accusatory voices, the sunlight and the storm, the tachycardia of a paranoid man afraid to be uncovered, and possibly others, can be inferred from the piano accompaniment which comments and builds the landscapes and hidden secondary characters in the song.

3rd song: *O bonde passa cheio de pernas*

The third song turns to another of the poet's faces with the stanza *O bonde passa cheio de pernas* (The streetcar passes full of legs). In this stanza the poet shows us another aspect of his conflicts. The source of his emotions is found in the previous stanza, although his personality here is completely different. The poet again addresses an internal conflict describing his fixation on legs; he seems completely dominated by his neurosis in a euphoric manifestation of his obsession. The drama is about the differences between his heart and his eyes. While his heart seems to be stressed and overwhelmed by the being confronted with the object of his desire in excess, another part of his inner self seems to enjoy the feast offered to his eyes. Perry's music is an agitated representation of the streetcar in motion, providing a detailed characterization of many elements related to that experience: wheels in continuous motion, the friction with the tracks, rail junctions, and warning signals. Although the song brings to life the poet's inner

conflicts, it is the onomatopoetic music that will be more present to the listener. The image of the streetcar completely dominates the scene.

Basic Characteristics

- Song Form: Expanded *Rondo* form in the accompaniment concomitant with through-composed in the text
- Vocal Line: The vocal melody has the tessitura of spoken voice. Alternates moments of fast wording articulations with long notes depicting the contrast of feelings.
- Range: C[#]₃ to F₄
- *Tessitura*: middle voice
- Metric organization:
 - 1st part: Alternated metric. 6/8; 9/8
 - 2nd part: Alternated metric 6/8; 3/4; 4/4; 5/4; 4/4
- Harmonic Structure: Neo-Modal
- Expression and Tempo Markings: *Con moto* (with motion, quickly) dotted quarter note = 126
- Accompaniment: Homophonic
- Length: 1'02"
- Level of Difficulty: Easy for the voice in general but requires attention in the rhythmic of the voice entrances.

O bonde passa cheio de pernas: the Poem

The stanza depicts the poet's obsession with legs as a symptom of his oppressive desires. His heart asks God for help, overwhelmed by the object that his eyes are gleefully enjoying. According to Sternberg, the poet portrays a self-centered man who "finds it difficult to compromise his individuality and to break with the insularity of the self."²²⁶ The poet's fascination is limited in that there is no mention of a desire for interaction with the object.²²⁷ As a consequence of this, the poet's erotic obsession is constantly directed only to parts of bodies, and the 'other person' as an individual does not take part in the poem.²²⁸

²²⁶ Sternberg 1984, 65.

²²⁷ Ibid.

²²⁸ Ibid., p. 66.

<i>O bonde passa cheio de pernas:</i>	The streetcar passes by full of legs:
<i>pernas brancas pretas amarelas.</i>	white black yellow legs.
<i>Para que tanta perna, meu Deus,</i>	Why so many legs, my God,
<i>pergunta meu coração.</i>	asks my heart.
<i>Porém meus olhos</i>	However my eyes
<i>não perguntam nada.</i>	Don't ask a thing.

In the stanza *O bonde passa cheio de pernas* (The streetcar passes by full of legs) once again, we see the world filtered by the poet's lens which narrows reality and offers to us only a limited, idiosyncratic angle. Although the image of the streetcar could be based in reality, the focus chosen by the poet is a vision of a hyper-amplified single element, erasing all complexity of the event – in his obsessive vision, the poet only sees legs. The poet's tightening focus on the legs shows us the extent of his neurosis in relation to the observed object. The poet seems completely dominated by the attraction that the legs exert on him, all the legs: 'white black yellow' [sic].²²⁹ The attribution of colors to the legs reveals some possible interpretations. The first interpretive idea is an obvious consequence: if it is possible to see the colors of the legs, it means that they, or part of them, are bare. Therefore, the reader can infer that the scene is happening in a beautiful clear day and the legs are women's legs – if the gender dress codes in Drummond's time are taken into account, likely the image that inspired him is a consequence of his childhood travels to Rio de Janeiro with his family. The legs seem to alter the poet's emotions, his restless heart asks God what the reason is for so many legs. It is not clear whether

²²⁹ Drummond did not use comas separating the words of this verse.

this is a real request to God or whether it is just an expression of surprise, even contentment. The poet, despite his agitation, seems to surrender to the pleasure that watching the legs provides him, so much so that, he clarifies, his eyes ask no questions.

O bonde passa cheio de pernas: the Song

Perry structures the instrumental part of the song in an expanded rondo form (A – B – A – C – A' – D – B) with some singularities: 1) the song does not end with the reiteration of part "A"; 2) part "A" is only instrumental and is presented in G in the first two times and modulates to a sixth above – to E – the last time; 3) the musical form is contrasted by the structure of the text which does not have any structural repetition of verses or metric recurrences; that is, the text is in a through-composed style. Part "A" introduces a frenetic rhythm that seems to allude to the sounds generated by the moving streetcar. The modal system helps to illustrate the circular movement of the wheels. The two hands of the piano complement each other in recreating the multiplicity of these sounds and noises: wheels, friction with the tracks, rail junctions, warning signals (figure 14).



Figure 14. The streetcar. The song opening with the streetcar piano motif followed by the warning bell at m. 5.

The wheels in constant action are drawn by the triplets of the left hand, the friction with the tracks against the junctions of the rails is created by the chords of the right hand of the piano.

The alarm signal is represented by the piano at the end of part "A" – a fraction of a descending scale played in octaves (m. 5).

The vocal line begins with the poet's announcement of the only thing he is seeing – legs. In order to reproduce the poet's rapture caused by that image, Perry chooses a rhythm of rapid articulations, producing the feeling that the poet is warning the listener. The composer specifies *leggero* for the accompaniment, representing the sounds of the streetcar passing almost silently on the rails – at least to the poet who doesn't listen to it but only sees the legs. The composer emphasizes the word *cheio* (packed) – which in the Brazilian-Portuguese language has two syllables (*chei-o*) – by approaching the first syllable with a higher note in relation to the notes that follow. The song opening with the streetcar at precede it and the note that follows it.

The image displays a musical score for a song. It consists of two systems of staves. The first system (measures 5-8) features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The piano accompaniment is marked *leggero* and *mf*. The lyrics are: "O bon - de pas - sa chei - o de per -". The second system (measures 9-12) continues the vocal line with a triplet of eighth notes and the piano accompaniment. The lyrics are: "nas: chei - o de per - nas.". The piano accompaniment in the second system is marked *ben marcato* and *f*.

Figure 15. The anxious articulation. The vocal line starts with anxious articulation, the piano plays the streetcar, the composer repeats the first verse stretching the duration of the syllables.

The word *pernas* (legs) is stretched in two full measure notes (one for each syllable *per-*
nas), in descending interval of a major third, the effect suggesting that the poet is savoring what
 his eyes are staring at (figure 15, mm. 8-9). The composer decides to add a repetition in shorter
 notes of the sentence *cheio de pernas* (full of legs) which confers a character of confirmation and
 conclusion (figure 15). It might be interpreted as if the poet now wishes to mask the exalting
 manner in which he first expressed the word ‘legs’ by returning to his normal, composed self,
 and embodying a more impersonal discourse – at least in appearance.

17 rall. -----

21 **Sostenuto** (♩ = ca. 72)

p *f* \curvearrowright *mp*

Figure 16. The warning bells motif.

The composer creates an articulation between the first and second verses by inserting a
 repetition of part A between parts B and C, making the streetcar return to the foreground
 between one verse and another. The end of the second part A has a variation featured by the

repetition of the bell motive (figure 16). It is an interesting image that gives the clear feeling of the streetcar stopping for a moment.

In section D, Perry uses instrumental accompaniment to illustrate the variety of legs described by the poet – *pernas brancas pretas amarelas* (black yellow white legs²³⁰ [sic]). Replicating in the piano the rhythmic configuration in which the word ‘legs’ appears in the vocal line (quarter note followed by half note) the composer builds a tangle of legs. The composer repeats the small cell – a simple structure made by an octave interval which moves in the opposite direction to reach the tritone located exactly in the middle (figure 17) – moving from a dissonant texture to consonant intervals (mm 30-34). The result can be deciphered in several ways, however for interpretive effect, it is helpful to think that the piano is compulsively stating the word *pernas* (legs) in a responsorial style.

Figure 17 shows a musical score for a vocal and piano performance. The vocal line is in 3/4 time, starting at measure 25 with a tempo of 126. The piano accompaniment is in 3/4 time. The vocal line has lyrics: "per - nas bran - cas, pre - tas a - ma - re - las". The piano part features a rhythmic cell of a quarter note followed by a half note, repeated across several measures. Red boxes highlight the first two measures of the vocal line, and red circles highlight the corresponding piano accompaniment measures.

Figure 17. Piano replicates the same rhythmic cell as the word *pernas*.

While the repetition offered by the composer helps to represent the poet's obsession with the desired object, the presentation of the cell at different pitch levels, on the other hand, helps to detach them individually, translating them into an idea of plurality and quantity, an effect also

²³⁰ Drummond did not use comas separating the words of this verse.

intended by the poet when he multiplied them in different colors. Instead of indicating three types of legs, the poet seems to mean that there were all possible types of legs there, and that they all unnerve him.

When feeling overwhelmed by the number of legs, the poet asks *para que tanta perna meu Deus, pergunta meu coração* (why so many legs, my God, asks my heart). In the vocal line, the composer explores the word ‘God’ in two ways. The first, by dividing the word into two notes. The second, through a descending interval between those two notes that creates an agreement with the Brazilian-Portuguese prosody, since the word *Deus* (God) is monosyllabic with the first fraction of the diphthong stronger than the second.

30

Pa - ra que tan - ta per - na, meu - Deus

f

p

34

Freely, quasi parlando

? per - gun - ta meu co - ra - ção.

Figure 18. A *cappella*. Passage from dissonant and tensioned reduced to melodic and a *cappella*.

Perry conducts this excerpt in which there is a sort of saturation of the element legs in an interesting way, inverse to the conventional: it begins with dissonant intervals, switching to consonant intervals, and concluding with unaccompanied melodies, first on the piano and then answered by the voice, reinforcing the listener's perception that the poet is weakened (figure 18, mm. 34-36).

It is noticeable that in the last measure of figure 18, the piano immediately attacks an unrelated pitch at bar 37, an E₄ which will be the tone of the following section A'. This section will be a repetition of the previous part A, but no longer in G. The tempo is the same as the previous occurrences of that section, but the modulation, a major sixth up, creates a feeling of more movement and intensity and prepares the listener for the next verse of the poem.

Figure 19. The streetcar in deceleration.

The accompaniment of the following section, part D, seems to represent the deceleration of the streetcar (figure 19). Since it is the last verse of the poem, it is reasonable to think that it is

also the point where the poet leaves the streetcar. The text now is ironic and moves toward a resolution to all the previous conflicts *porém meus olhos/ não perguntam nada* (However my eyes/ don't ask a thing). The comparison between the reaction of the eyes and of the heart reveals that the poet is prepared to just enjoy with his eyes that which might bring troubles to his heart.²³¹ The composer captures this sense in an interesting way by repeating the two words 'my eyes' in an upper *tessitura* before concluding with the clarifying statement *não perguntam nada* (don't ask a thing). The meaning can be understood as if the eyes were saying – 'I don't care, I just enjoy it'.



Figure 20. The streetcar decelerates and stops.

The closing section is purely instrumental and it is the exact repetition of little more than the first 4 measures of the part B accompaniment, plus the two very last chords closing the song. Here the composer seems to simply let the streetcar depart on what is now a quiet journey. The poet no longer speaks and the listener keeps following the streetcar until his abrupt stop, represented by the piano at the conclusion of the song (figure 20).

Performance suggestions

In the stanza *O bonde passa cheio de pernas* (The streetcar passes by full of legs), the text provides a great opportunity for the interpreter to return to an energetic mood. Although here

²³¹ Merquior 1976, 12.

the poet is not the naive character of the first stanza, the conflicts he is struggling with manifest in its mania. In contrast to the second stanza where the poet was minimized in his attempt to hide, here he is expansively out of control. Again, Drummond delivers a verse that fits a multitude of tones. His verses are short, but provide the opportunity for the word *pernas* (legs) to occur three times, in the first three verses (of five).

The fixation with legs can be perceived in different ways by the interpreter – it can be light, happy, overwhelming, sad, spiteful, etc. The poet sees the legs and expresses a contradiction between the feelings of his heart and his eyes. If the heart is considered the essence of the being, the interpreter can consider that although he is compulsively consuming the object of his desire, actually his essence, his heart, is overwhelmed. The excessiveness is expressed directly by the word *tanta* (so many), but also in the succession of colors (white black yellow) (sic).

The poem contains another excess: words that start with the consonant ‘P’ (classified as voiceless bilabial stop, plosive, or occlusive consonant) as in the case of: *passa*, *pernas* (three times), *pretas*, *para*, *pergunta* and *perguntam*, and *porém*. With few exceptions more or less, in general, this consonant starts each of the three words in this stanza. This element can be an important tool that can help the performer to release plosive elements throughout the song, and also explore momentary pauses that the formation of such consonants creates in order to accumulate energy in its projection. This powers up the vocal production and helps the singer to cope with the maniac-like character of this face of the poet. Additionally, it will help balance the voice with the piano which, in this piece, has a high level of intensity.

The building of the tension is constant until he arrives at the question *para que tanta perna meus Deus* (why so many legs, my God). This statement works like an orgasmic evolution

which is followed by calmness or satisfaction: *porém meus olhos não perguntam nada* (although my eyes don't ask anything). Perry's compositional choice is to represent the streetcar and the elements linked to it. The pianist can highlight the general movement of the streetcar, bringing in details like the wheels in continuous spin (a feature that matches with the obsessive state of the poet at this moment), noises derived from the irregularities of the rails, the stopping of the train, and, the most realistic, the warning bells. The piano plays *forte* and *ben marcato* a constant influx of notes in the left hand complemented by octave chords to each major beat in the right – this serves as the streetcar theme. This accompaniment creates a loud sound that has to be matched by the singer. The *tessitura* of the voice is middle low which requires of the singer more driving and articulation in the voice production.

Perry also creates repetitions of words that give great opportunity for the singer to emphasize and vary the connotations of the text. Following the way the text appears in the song we traced a sequence of the poet's emotional states that would not have time to happen in the timing of the literary text. Thinking about the stage and, therefore, including acting and not only the vocal and musical performance, the interpretation of the song and poem starts before the piano plays the introduction. The singer is neutral until they visualize the streetcar played by the piano and is taken by surprise by the sight of the legs. This acting process is important to the live performance of the song, but not in a conventional reading of the poem. Surprised by the image which invades his eyes, the poet progressively develops a fixation and excitement. In the song, the repetition of the sentence *cheio de pernas* (full of legs) offers the opportunity to introduce some variety that, in our case, highlighted the attempt of the poet to gain control of the out-of-control situation. The poet's obsessions are, however, bigger than his capacity of adjustment.

Perry then returns the streetcar to the foreground and the poet again can only see the legs. The variety of colors and the separation of the object from the individual to whom it belongs shows the high degree of his fixation. The tension increases and his heart asks for a rest. The internal ambiguity is established when he shows that he enjoys the situation and lets his eyes satisfy his impulses. Closing the song, Perry repeats the words *meus olhos* (my eyes) highlighting that not in his soul (heart), but in the level of his senses. The repetition is written with long notes which represents intentioned emphasis on the part of the body that is doing the action (the eyes staring at the legs). As a result, this gives greater importance to the act and what it represents – the poet indulging himself in the enjoyment of his obsession.

4th Song: *O homem atrás do bigode*

The poetry of the fourth song *O homem atrás do bigode* (The man behind the mustache) can be interpreted from two distinct initial points. One interpretation identifies the man portrayed in the verses as the poet himself. The other identifies him as another person whom the poet describes. From these two interpretations a myriad of subtexts can be developed from, both Drummond's poem and Perry's work. Perry's music, instead of imposing the composer's views, opens even more interpretative and subtextual possibilities. The song is written in atonal style with a total length of about one minute and eighteen seconds to perform. It has two main sections, the second divided into three subsections. The first section is a *Maestoso* (Majestically) with the quarter note equal to 72 and creating a mysterious ambience led by the piano with *staccato* notes in a bass walking-like style and chords depicting flashes of light on the man trying to be hidden behind a mask. The second section is *alla marcia* (in the style of a march) with the quarter note equal to 118 and depicting an uptight man. The piano, as it is in the entirety of Perry's song cycle, is rich in material for interpretation. After the intriguing first section and the

opening of the second section with a quotation from Charles Ives, Perry writes three bars of polyrhythmic piano accompaniment that is very dissonant and dense followed by a bright arpeggiation reproducing the sounds of people laughing at the poet. Until this point in the cycle, the vocal line does not bring technical challenges although the intervals, harmonic relations, and rhythms do require an advanced level of musicianship.

Basic Characteristics

- Song Form: two sections
- Vocal Line: The melody is *legato*. The first part is in the middle-lower range with a calm and mysterious character; the second part is in the upper middle voice with increased dynamics.
- Range: E^b₃ to F[#]₄
- *Tessitura*: Middle to Upper middle register
- Metric organization: 4/4
- Harmonic Structure: Neo-Modal-Jazz/Atonal
- Expression and Tempo Markings: first part *Maestoso* (Majestically, in a stately fashion) quarter note = 72; and second part *Alla marcia* (in the style of a march) quarter note = 120
- Accompaniment: Homophonic
- Length: 1'18"
- Level of Difficulty: Easy with some parts requiring attention in the rhythmic relationship with the piano.

O homem atrás do bigode: The Poem

The image of a serious, strong and reserved man portrayed in the fourth stanza, is the "model of man," or what the poet thinks is required by societal standards. Although he is not able to cope with those conventions, the *gauche* tries participating in society by presenting himself with a mask – a mustache and pair of glasses.

<i>O homem atrás do bigode</i>	The man behind the mustache
<i>é sério, simples e forte.</i>	is serious, simple and strong.
<i>Quase não conversa.</i>	He seldom talks.
<i>Tem poucos, raros amigos</i>	He has a few, rare friends,
<i>o homem atrás dos óculos e do</i>	the man behind the glasses and the
<i>bigode.</i>	mustache.

The idea of the self-centered man is present in the fourth stanza in which his true face is behind the mask.²³² In this stanza, the poet describes qualities of himself that cannot be seen by anyone else. However, the message is ambiguous as the open meaning of the poem's words. For instance, the verse in which we read, "has few, rare friends" is open to two or more interpretations. One is to read it as if he "has almost no friends," yet it is also possible read it as if he had a small selection of very special friends (like a trove of rare jewels).

Another passage open to interpretation is the verse *é sério, simples e forte* (is serious, simple and strong). This could be interpreted literally, as the poet's authentic perception about himself. On the other hand, this could instead suggest a false flag intentionally planted to hide the real Carlos, who does not want to appear. The word 'serious' is an important element, which helps to open up the interpretations. It could mean 'a reliable person,' but could also indicate that the poet uses this image to try to hide his exceptional shyness. According to Sternberg, the poet's inner conflicts implied in the fourth stanza "where the man, presumably the speaker, is seen in a defensive posture, barricaded as it were, behind glasses and mustache. Entrenched behind an

²³² Santos 2005, 60.

image he projects of himself, it is his insecurity that is given emphasis: the attitude of defense, this reticence toward bringing the inner man into contact with the world.”²³³

One reason for scrutinizing alternative interpretations is that, we should not forget, the poet’s persona is *gauche*. Thus, the hypothesis of the very well-adjusted character that the speaker is painting has to be challenged. Furthermore, those ambiguities work very well to link the stanza preceding this one to the one following it. The two stanzas are opposite, the previous, where we see a poet enjoying life while staring at legs in the streetcar, stands in stark contrast to the following (fifth) stanza which will depict his despairing emotional state, frustrated with God for not being with him. This last fact can help us understand the mustache stanza as a sort of key that allows us to open two different interpretative doors. The one already presented of the man that is not actually strong, but rather a *gauche* pretending to be strong. The other, the one to which the poem’s title alludes, that the man can be strong here and weak in the next stanza at the same time since the seven faces give the possibility of simultaneity.

O homem atrás do bigode: the Song

Perry’s song opens with a mysterious piano motive. The bass is in a ‘walking’ mode but in *staccato*, as if the poet was trying not to be noticed. The chords switching tessituras and seem to represent flashes of light, which focus exactly on the man who is trying to hide (figure 21).

²³³ Sternberg 1986, 25.



Figure 21. The ‘walking’ style piano bass. The bass of the piano in a staccato ‘walking’ style, depicting a man trying to hide (his steps barely touch the ground as he tries to move silently), is opposed by chords representing flashes of light that pathetically reveal the man.

Although not in *staccato*, the initial vocal melody (figure 22, mm. 5-6) reinforces the serious and mysterious feature through a repetition of pitches that highlight the text’s enigmatic connotation: *o homem atrás do bigode* (the man behind the mustache). In the next bar (figure 22, m. 7) the composer introduces a polyrhythmic pattern that fills the space between the first and second verses. The permanence of the invariable walk of the bass in *staccato* is contrasted by a triplet in two beats with dissonant chords, which reinforces the passage’s atonal quality (figure 22, m. 7; 9-11). The triplets above the steady bass line produces the effect of transparency, highlighting the movement of the chords. The image that rises from the relationship between the text and music has a comic flavor; working as if the composer had thrown a spotlight on the man he was trying to hide. This pattern is a strong contrast with the previous rhythm; it breaks the mysterious mode and brings out some aspect of weirdness of the character.

5 *mp* 3 3 3 3 *mf* 3

ho - mem a-trás do bi-go - de é sé-ri-o, sim - ples e for -

9 *p*

te.

mf *p*

Alla marcia ♩ = 120

Figure 22. The man is naked! The triplets in polyrhythmic with the bass emphasizing the transparency of the scene.

Perry borrowed the piano accompaniment of the *alla marcia* section (figure 23) from an excerpt of the Charles Ives' song *General William Booth Enters into Heaven*. The comparison of both versions shows that Perry's quotation is quite literal, except for three small details that don't disfigure the original.²³⁴ First, in each downbeat – except the first one in the passage – Perry divided the eighth note present in the original into two sixteenth notes, producing a much more vibrant articulation. Second, Perry repeats twice Ives' first measure and then starts some variations transitioning to the next motive. Third, the dynamic and articulation are also distinct, while Ives marks *piano* and *leggiero* (silently and light), Perry marks his *piano* with an

²³⁴ The original score can be found for comparison at: Charles Ives. *Nineteen songs*. (Bryn Mawr, Pa., Merion Music; Theodore Presser, sole representative, 1935), 2.

increasing to *forte*, in the first hearing, and from *forte* decreasing to *piano* in the second.

Additionally, Perry marks *staccato* on all downbeats, a feature which is not present in Ives' version. The intention of the composer was to create a march depicting "an uptight, regimented, unimaginative man."²³⁵ That quotation is an important clue that helps one to understand the composer's interpretation of the poem and, by extension, the composer's admiration for Charles Ives.



Figure 23. Jeffrey Perry borrows Ives' piano accompaniment. Excerpt from *O homen atrás do bigode* in which Perry borrows Ives' *General William Booth Enters into Heaven* piano accompaniment.

The text "has few, rare friends" the composer set in a way in which the word 'rare' is emphasized by the use of a triplet, producing a speed reduction as if the narrator were stressing each syllable of that word. The accompaniment is written with a contrast between two constant elements: the left hand plays triplets of half notes in octaves while the right hand plays an interval of a major second in the regular beats. The simultaneous occurrence of two patterns, the ternary opposing the quaternary, in a selection of relatively tightly-clustered notes, creates an

²³⁵ Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 170. Appendix C.

effect similar to an auto-stereogram,²³⁶ which means that, depending upon the exact point from which the listener establishes the reference of the pulse, the excerpt will be perceived in a completely distinct way. The chord/cluster also changes flavor while the melody interacts with it. The piano notes have an interesting configuration C[#]-G-A, as though the composer wanted to avoid the perfect fifth by using both notes immediately above and below it. At the beginning it sounds like a cluster of C[#]-G-A-B which changes flavor when the melodic note reinforces the fundamental, and, even more, when the melody rises to a E₄ and sustains it for enough time to incorporate it to the perception of the chord, for a moment the listener has a feeling that a A-C[#]-E-G, would be a dominant seventh chord on A (figure 24). However, the context of what precedes it and what follows it shows that those flashes of already known chords are groups of pitches articulated in a way that permits one to find tonal relations from a set of notes with a different purpose.

19 *f*

Tem - pou-cos, ra-ros a-mi - gos.

sf *pp*

Ad lib.

Figure 24. The sonic auto-stereogram (“Magic Eye”) effect.

²³⁶ The word auto-stereogram (well known as “Magic Eye” effect) is used as an analogy to the musical effects composed by Perry, different sound dimensions are manifested to the perception depending on the point of hearing in relation to the beat.

In measure 22 (figure 25) the piano introduces the last verse of the poem with an irregular *arpeggio* in the right hand that alternates sextuplets and quintuplets, accompanied by a sequence in the left hand consisting of an octave with duration of one beat followed by the minor third above to the bass note also with a duration of one beat but now articulated in two eighth notes. Although once again one can find tonal chord fragments in the *arpeggio*, the left-hand relationship, and the overall effect they produce, does not seem to be the best tool here. In fact, the phrasing of the piano melody is quite intriguing and resembles sounds of human oral expression that can be interpreted as exalted speech or laughter.

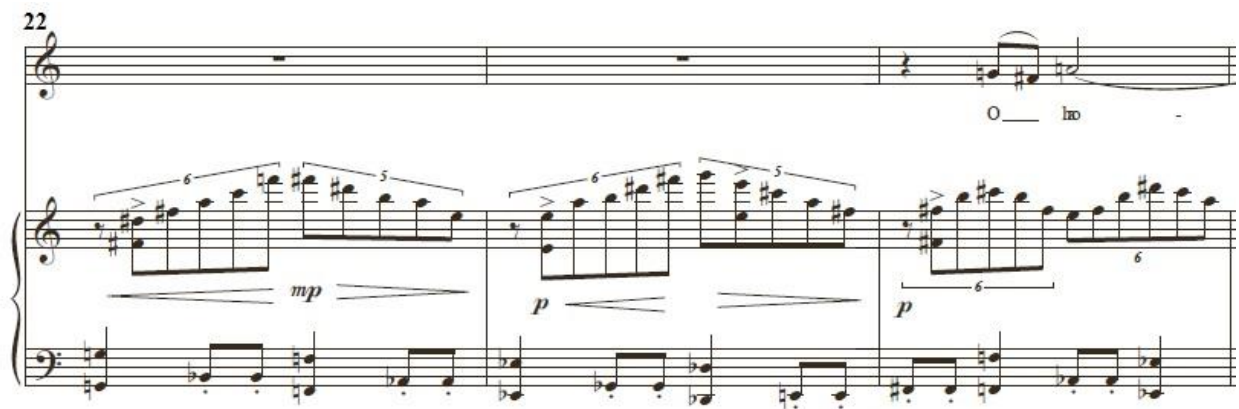


Figure 25. The chords creates the effect of human voices in laughter. The amplitude of the chords associated with polyrhythm creates the effect of human voices in laughter.

The text, and sometimes the circumstances under which a poem is written, may help one find a reasonable meaning for the words – the same idea is applicable to the music. The description of the man behind the glasses is an interesting image in itself that is effective both in the secondary images it creates and in the psychological profile of the poet that the listener builds. There are, however, even more possibilities for analysis if two important pieces of information about the poet Carlos Drummond are taken into account. First, according to the poet, his entire work is in a sense autobiographical. Second, irony is one of the main characteristics of

Drummond's work. Taking these two factors into account it is not difficult to see that the man behind the mustache is the poet himself and he is being ironic about his own existence. Maybe he's not telling the truth, but just trying to fool the reader. In this sense, it is possible to hear, in the final section, the piano representing the laughs that may be of the observers who see the *gauche* trying without success to hide behind the mask (figure 26).

The musical score consists of two systems. The first system, starting at measure 24, features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has lyrics: "O ho - mem a - trás dos ó - cul - os e do bi - go -". The piano part includes a melody in the right hand with sixteenth and thirty-second notes, and a bass line in the left hand. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). The second system, starting at measure 27, continues the vocal line with the word "de." and the piano accompaniment. The piano part includes a melody in the right hand and a bass line. Dynamic markings include *mp* and *pp* (pianissimo).

Figure 26. The piano laughs out loud.

The vocal line closes the song in a *cantabile* style. The melody set on the reiteration of the stanza initial verse *O homem atrás dos óculos e do bigode* (the man behind the glasses and

the mustache) is now much less introspective, as if the composer wanted to help the poet by reinforcing and giving authenticity to what the poet is saying, although it is possible that no one believes him, even himself.

Performance suggestions

The song *O homem atrás do bigode* contrasts starkly with the previous song, both in the text and in the music. While in the previous song the character was unbalanced towards the expansiveness, here he is completely focused towards himself. The song also transitions from a loud representation of the streetcar to a tiptoe-walking man trying to go about without being noticed. Among the possibilities discussed before, the interpretation used was the one that assumes the man behind the mustache as the poet – the *gauche* – trying to appear in line with a man well-adjusted with the external and societal world. The physical features of his mask, the mustache and the glasses, are not as relevant as what they represent in the inner world of the poet. In general, they represent the attempt to disguise himself and have a connection with the world while protected by the mask.

As an alternative to our interpretation of the poem, one could speculate that the poet left clues to the path that would enable to us identify him as being the man behind the mustache. One of the most remarkable features of Drummond's figure was his big and thick glasses. When the poet left the word 'glasses' in the middle of the repetition of the first verse at the final of the poem, it almost passes unnoticed as a new element that could have some specific meaning. It would be possible to emphasize this element in an interpretation in which the focus was to discover who that mysterious man is. However, in our case, that interpretive decision was already made from the beginning of the song.

When the piano starts the song with the walking tiptoes and the flashes of light, we decided to keep tight and without motion as if we wanted to pass unnoticed by the audience. Since we were in the middle of the stage and a song performance is not a situation in which it would be convenient to hide behind any object, the initial focus was on the words ‘serious,’ ‘strong,’ ‘silence,’ ‘unfriendly.’ But, instead of trying to hide from the audience, we gave them some lapses where the character looks to see what is happening outside. In order to convey that, we undo for a moment the uptight posture, look around, and come back, trying to rearrange the necktie, and give an indication of one who is pretending to be indifferent.

As the march begins, the atmosphere changes abruptly along with the other elements, such as the intensity of the piano, the texture and the intensity of the voice. Here the text says *quase não conversa* (almost don’t talk) and is delivered with a tone of an explanatory defense but still trying to project a haughty, almost military, stance while he says with a precarious proud – *tem poucos raros amigos* (have few rare friends). The piano immediately begins a new motif that, whether or not Perry inserted it for this reason, is perfect for the moment. The *arpeggio* and its relationship with the phrase of the bass make an onomatopoeia of loud and expansive laughter, while he, now a shrunken man, tries to reiterate, without morality, the text: the man behind the glasses and the mustache.

5th Song: *Meu Deus, por que me abandonaste*

The song that sets to music Drummond’s fifth stanza opens with a sudden change in context. The poet quotes a biblical passage *Meus Deus por que me abandonaste* (My God, my God, why hast thou forsaken me? – Matthew 27:46 King James Version (KJV)), showing his difficulties with adjusting to the outside world. If, in the previous stanza, the poet was serious, simple and strong, here he is angry, complex and weak. The song begins with a calm and

contemplative modal piano reminiscent of a church organ, while the composer postpones the biblical quotation by repeating the words *Meu Deus* (My God) twice. This creates an environment not present in the poem and opens up a rich array of interpretive opportunities. The music gradually adds tension as the text unfolds. The character is *poco mosso*, with tempo of a dotted quarter note equal to 112. The song length is around 52 seconds. Perry conducts the transition from a modal system to an atonal style in a very organic fashion. Music and text interact in a manner that permits Perry to follow the emotions built by the poet while simultaneously stretching the text through cuts and repetitions of portions of the verses, opening new ambiances for the music to be explored. This song brings some challenges to the singer; the musicianship required is advanced because of the rhythmic and melodic patterns. The singer will deal with fast articulation in long phrases that require diction study and practice, as well as a good breath management. Also, the high note G[#]₄ is required at the end of a long phrase in *fortissimo*.

Basic Characteristics

- Song Form: AB
- Vocal Line: The melody is *cantabile* at part A with calm and slow long vocal line. At part B the voice has a declamatory style in fast tempo which requires attention for non-Portuguese speakers.
- Range: F₃ to G[#]₄
- *Tessitura*: Middle to Upper middle register
- Metric organization: 6/8
- Harmonic Structure: Neo-Modal/Atonal
- Expression and Tempo Markings: *Poco mosso* (a little bit moved) Dotted quarter note = 112
- Accompaniment: Homophonic/Polyphonic
- Level of Difficulty: Highly difficult in its relationship with the piano, the fast articulation, and long phrase ending in a high pitch.
- Length: 52"

Meu Deus, por que me abandonaste: the Poem

The poem depicts the *gauche* in a state of hopeless frustration and anger. After he lets the reader know about the conflicts he has faced and his attempts to overcome them, the reader bears testimony to the scene of his failure. The poet is claiming a superhuman status in which he uses Jesus's words as his own. He questions God directly. He suggests that in order to cope with life he would have to be God himself; however, he confesses his weakness.

<i>Meu Deus, por que me abandonaste</i>	My God, why hast Thou forsaken me
<i>se sabias que eu não era Deus</i>	if you knew I wasn't God
<i>se sabias que eu era fraco.</i>	if you knew I was weak.

The succession of stanzas in *Poema de sete faces* "reflects tensions at different levels and in different ways".²³⁷ The angularity and disjointedness with which the poem moves from stanza to stanza is a symptom of conflict, similar to the conflict found in each stanza internally. Sternberg identified in the development of the poem that "[t]he widest conflict is, in fact, cosmic. Partially suggested by the interaction with the angel in the first stanza, the conflict is explicitly between the speaker and God in the fifth."²³⁸ It is a struggle between "that which is strong and sufficient and that which is human and inadequate."²³⁹

The poet uses the biblical text to open the stanza in a passage of imminent conflict in which the poet rebels by being alone or by feeling weak. In fact, he reveals his obsessive

²³⁷ Sternberg 1984, 59.

²³⁸ Ibid.

²³⁹ Ibid.

perfectionism. He is frustrated that he is not perfect, that he is not God. In using the words of Jesus to refer directly to God, the poet also expresses other meanings. He, perhaps pretentiously, places himself in the position of Jesus and communicates with God on the same terms. He does not conform to the fact that he himself does not have the same status as God. In this sense, this stanza could be understood as a point in the poem where the poet wants to send hidden messages, puzzles to be discovered by the reader, with possible alternative interpretations left by the poet to affect each reader in a different way. From the point of view of a man without faith, perhaps the stanza only wants to demystify the use of expressions common to his own culture.

Meu Deus, por que me abandonaste: the Song

The song starts with a piano in “organ-like chords”²⁴⁰ a modal taste that matches with the first words of the poem *Meu Deus* (My God). The composer decided to repeat the calling for God’s attention “my God” which produces a sense of a prayer in a calm character (figure 27).

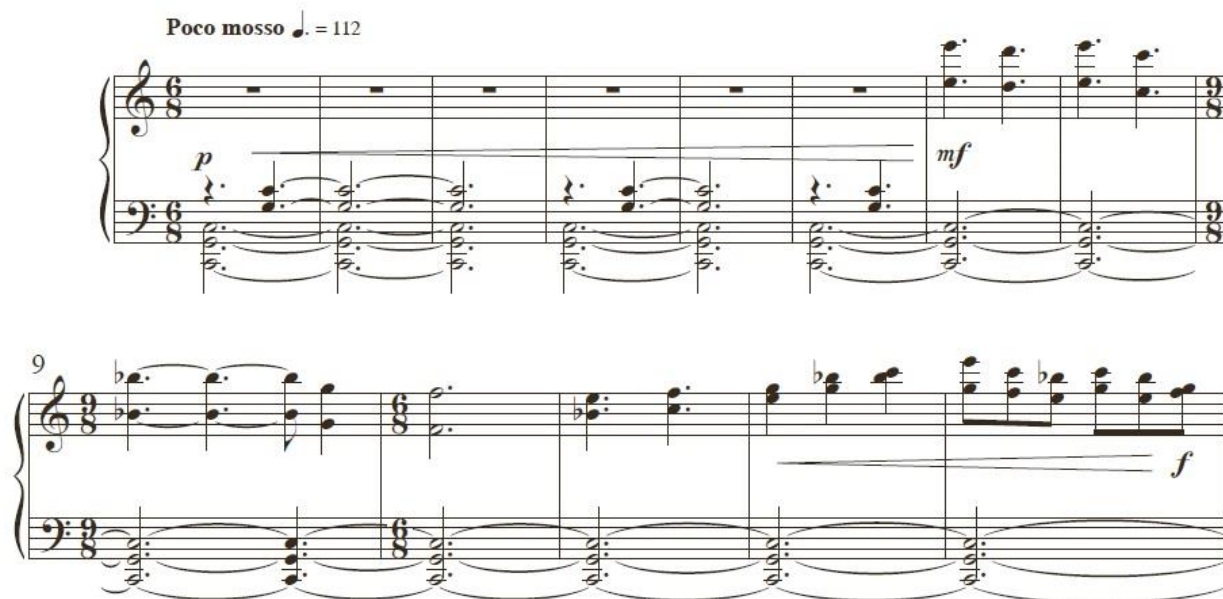


Figure 27. Piano in organ-like style.

²⁴⁰ Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 170. Appendix C.

The voice enunciates *Meu Deus* (My God) in a contemplative way, the piano's left hand presents a drone or pedal on the chord of C without its third since the opening of the song. The chord featured by only C-G-C reinforces the feeling of early sacred music. The melody is descending both times the poet calls for God's attention. In the second interjection of the same text, the composer starts a third above and expands each syllable by *melisma* (figure 28).



Figure 28. The composer creates an ambience of contemplation.

The piano starts to move from the pedal at m. 20 to B^b, the subtonic effect reinforcing again the ecclesiastic flavor. The right hand starts a quicker pattern at m. 22 in preparation for the next section. When it reaches m. 23, the composer sets the poem text again but now in its entirety: *Meus Deus, por que me abandonaste* (My God, why have you forsaken me). The rhythm between the right hand on the piano and the voice is written in an intricate way; the fast sequences of triplets of eighth-notes with irregular syncopation are opposed by the vocal melody in the same level of complexity. The left hand of the piano continues playing long chords, sustaining the religious motif while the right-hand transitions to an agitated and atonal eighth note pattern depicting the bells of the church. The singer demands an answer from God in a highly emotional and energetic way (figure 29).

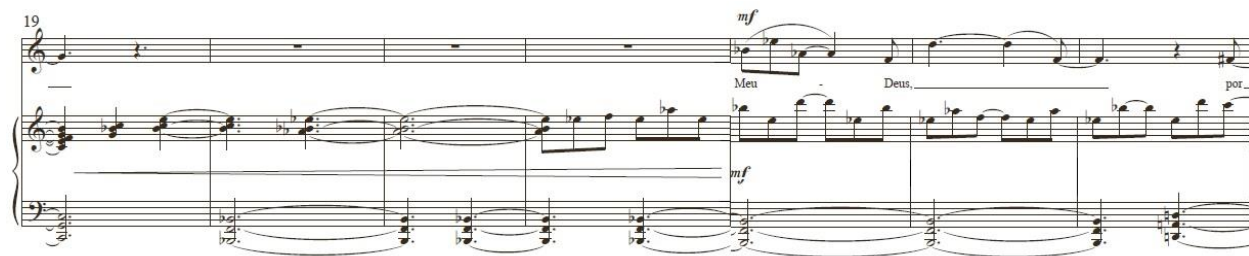


Figure 29. The aggregation of tension.

The next section is a continuation of the previous, but the composer prepared a transition starting in measure 32, overlapping the ending phrase of the previous part – in the right hand of the piano – with the opening phrase of the next – in the left hand of the piano. Here the piano joins the vocal line and emphasizes, by means of dissonances and polyrhythm, the poet's confession about his weakness (figure 30).



Figure 30. The overlapping phrase of the piano. The overlapping of an ending phrase in the right hand with a starting motif in the left hand of the piano.

The conversation between poet and God borders on a complaint that the poet feels abandoned by God, but it is God's fault. The composer emphasizes the word *fraco* (weak) by a long, high note G[#]₄ *crescendo* to *fortissimo* in dynamics, which, instead of portraying weakness of the body, refers to other types of weaknesses (figure 31). It is interesting to note that if in the

previous stanza the poet was strong while behind his glasses and mustache, here he does not feel strong anymore, now that he is unmasked.²⁴¹

Figure 31 shows two systems of musical notation. The first system, measures 35-38, has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line starts with a mezzo-piano (*mp*) dynamic and includes the lyrics "se sa-bi-as que eu não e-ra Deus, se". The piano accompaniment also starts with a mezzo-piano (*mp*) dynamic. The second system, measures 39-42, continues the vocal line with a mezzo-forte (*mf*) dynamic and the lyrics "sa-bi-as que eu e-fra". The piano accompaniment in the second system becomes fortissimo (*ff*) in the final measure.

Figure 31. The *gauche* defies God. The loudest excerpt of the cycle is the one in which the *gauche* defies God.

The song closes suddenly at the end of the word ‘weak’ with an arpeggiation starting high in the voice at m. 41 and then moves through a sequence of descending notes until reaching the final chords (figure 32). In Perry’s idiomatic compositional style, one favored device seems

²⁴¹ Gledson 1981, 79.

to be the onomatopoeia of human voices. In the closing of the fifth song this device appears once more, now in an accusatory, agitated, and maybe angry, tone.

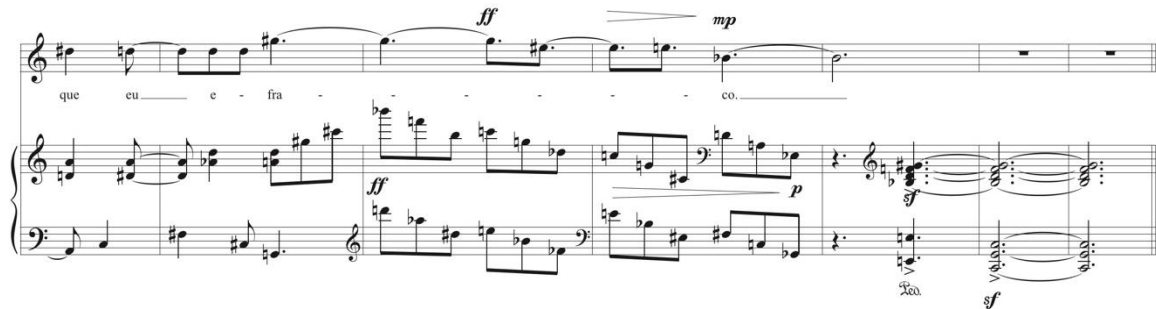


Figure 32. The God prevails. The song closes with God (depicted by the chords in the piano) prevailing.

In this stanza, where the opening verse is a quotation of the seven last words of Christ, there is a conversation between the poet and God. However, the tone of the poem is one of a mundane, almost disrespectful, complaint. Tension is progressively added at the same time as the text reveals the drama written by the poet. Musical tension is progressive throughout the piece, measure by measure, and near the end the harmonies turn to full dissonance in an atonal-like fashion. The solemn feature of the beginning of the song and its progressive tension is completely guided by the composer who turned an emotionally plain stanza – in which the poet's frustration is stated in one flow – into a piece where the emotion is driven by different nuances from prayer, to inquisition, to accusation.

Performance suggestions

The fifth song is strongly expressive, both in the text and in the music. The interpretation is more direct yet the performer has opportunities to make choices. The poem opens the stanza in one flowing statement that is the biblical quotation *Meus Deus, por que me abandonaste* (God, why Thou forsaken me), but Perry elaborates the emotion much more in the beginning of his song. He makes the introduction a preparation for reaching the point at which Drummond started

the text using a calm and contemplative ambience. Perry cuts and anticipates the first two words of the poem *Meus Deus* (My God) twice. The organ style of the piano in a modal language creates spaciousness and spiritual ambience. The singer can use that and portray a respectful and intimate prayer. The contrast that this preparation will produce reinforces immensely the power of the biblical quotation when it is revealed.

Perry transitions from the introduction to the integrality of Drummond's text by a progressive intensification of the chords and by adding some syncopation, almost hemiola-like, until reaching the fast eighth note pattern in the right hand of the piano which transitions to an atonal style. The tempo and character does not change, but the substitution of the rhythmic figures pushes the movement forward. The voice sings the quotation of Christ's last words in a fast, declamatory, syncopated-complex rhythmic pattern. The *crescendo mezzo forte* to *forte* indicated by the composer, associated with the aggregation of occurrences in the bass chords, eliminates any doubts about the lack of submission from the poet towards God. In order to build the tension of the song, we chose to start the song in a respectful intimate prayer and transition to a desperate, and provocative demanding mood.

As a transition to the next verse, Perry inserted an interlude in the piano that can be used by the singer for acting (taking into consideration, again, not only the musical interpretation but also a stage performance). Our choice was to come back to the inner world but in an agitated state, looking to the ground, walking around (small, almost only suggested – mimicking an expectant father in a maternity waiting room). The piano introduces the new section with a syncopated rhythmic pattern and chordal motifs for three measures. Our choice was to use this marker as the trigger for a fast accumulation of anger and then blow it out with body expression and gestures (pointing in the face of God) to convey the extreme accusative mood arising from

the fast entrance of the text: *se sabias que eu não era Deus* (if you knew I was not God). The section is a continuous accumulation of tension by multiple elements: fast pacing with fast text, intricate rhythm, and atonal melody driving and building to a high-pitched note culminating in the word *fraco* (weak). The interpretation transitions itself naturally from an angry to an energetic yet desperate character, since the accumulation of elements exhausts him from sustaining his anger. The song finishes abruptly but with a prolonged chord that is perhaps a note from the composer saying that, despite the conflicts of the *gauche*, God is still there, strong and unshakable.

6th Song: *Mundo mundo vasto mundo*

The song *Mundo mundo vasto mundo* (World world vast world), is one of the most important stanzas in *Poema de sete faces* from the point of view of the poetry. Here Drummond plays with many layers and shows that since his early career he had already mastered a broad conception of metric, style, and aesthetics. Perry uses the elements of contemplation versus irony by contrasting styles between the sections of the song in order to highlight the main point of the poem: solutions don't come from the realm of appearances and beautiful forms. Although the poet is able to raise a deep and important reflection, he is not able to overcome this problem and his solution is to detach himself from reality, adopting a self-centered attitude.

Basic Characteristics

- Song Form: ABA
- Vocal Line: At part A the vocal melody is *Legato cantabile* in middle register. At the second part the vocal elevates to middle upper register and acquires an almost comical character.
- Range: D₃ to A^b₄
- Tessitura: Middle register at part A and middle upper register at part B.
- Metric organization: 3/4
- Harmonic Structure: Neo-modal/Atonal
- Expression and Tempo Markings: *Moderato* (moderate) quarter note = 88

- Accompaniment: Homophonic
- Length: 1'17"
- Level of Difficulty: Vocally and musically easy.

Mundo mundo vasto mundo: the poem

In this stanza, Drummond also plays with multi-layered messages. The poem has a repetition of the words *mundo* and *Raimundo*, which form a perfect rhyme, although it lacks justification in content for being there. In this way, Drummond unifies two layers of interpretation, one from the meaning of the words and the reflections they stimulate, the other a critique of the 'traditional' rules of poetry. The distraction caused by this expressly mentioned rhyme causes another rhyme of the poem to pass almost unnoticed – *solução* x *coração*.²⁴²

<i>Mundo mundo vasto mundo</i>	World world vast world,
<i>se eu me chamasse Raimundo</i>	if my name was Harold
<i>seria uma rima, não uma solução.</i>	it'd be a rhyme, it wouldn't be a solution.
<i>Mundo mundo vasto mundo,</i>	World, world, vast world,
<i>mais vasto é meu coração.</i>	even vaster is my heart.

As we have seen in chapter two, another interpretative layer is the critique of Parnassian poetry by using a reference to a verse by Tomás António Gonzaga almost as a joke. A fourth

²⁴² By comparing the nine translations in *Delos: A Journal of Translation and World Literature*, it is possible to notice that the second rhyme is not perceived by everyone or that some translators choose to favor the meaning instead of the rhyme. One additional point is that the very existence of all those translations is a sign of the complexity of this poem, the translator always must give up one meaning in order to deliver the other:
<http://journals.fcla.edu/delos/article/view/90567/87003> (accessed April 23, 2018).

layer is the meaning in the context of the poem, what it says about the *gauche* character. By showing that the rhyme *mundo/Raimundo* does not solve the disharmony of the world, Drummond also uses another more subtle rhyme *solução/coração*, suggesting that poetry can contribute to bringing harmony to the world. Gledson explains it in this way, "Here there is more than the mockery of rhyme, so much used in modernism. Drummond shows the fact of disharmony, but also recognizes the need for the harmony that poetry represents."²⁴³

The words of the verse *mundo mundo vasto mundo* (world world vast world) is contemplative enough in its literal meaning, however the stanza has some additional specificities. In Brazilian-Portuguese this sequence of words builds a strong repetition of the phoneme “u” except by the first syllable of the word ‘vast’ (*vas-to*). The predominant sound “u” happens in two ways nasalized [ũ] and opened [u] and the whole sentence will sound in the follow way [ˈmũ:ðu ˈmũ:ðu ˈvas:tɐ ˈmũ:ðu].²⁴⁴ Modernist poetics and aesthetics must be taken in account in order to understand the importance of those sounds and the implicit meaning of this stanza. The poet wrote the sequence of four words without using commas, giving the impression that he intended to mix them in one flow in order to reiterate the predominant phoneme. That’s the first indication that here the poet is also playing with the sounds of the words and not simply their meanings. The use of rhyme is an old subject in poetry but here seems to have a new approach in the context in which Drummond was inserted. The rhyme is the subject of the poem along with its meanings.

²⁴³ Gledson 1981, 79.

²⁴⁴ The Brazilian-Portuguese phonetics for *Poema de sete faces* is the subject of our attention in Appendix A.

An alternative interpretation can be raised by highlighting the poet's critical irony to the predominant poetic style of his time. Opening with elevated words, he also set a scene for an eloquent and noble subject that would be treated with solemnity by his Modernist predecessors. When Drummond changes to the second verse what the reader sees is a complete change of expectations, he makes banal the subject in order to concede to the rhyme in a very sarcastic way, 'if my name was Harold it'd be a rhyme, it wouldn't be a solution.' The way this actually sounds in Portuguese creates a highly sophisticated auditory rhyme game: [xaj'mũ:ðu] is a word that at the same time rhymes perfectly with the previous sounds but removes completely any aspect of seriousness for which the reader could be anticipating. However, that seems to be the exact intention of the poet since irony is one of his strongest characteristics. However, in order to keep open the layers of interpretation, the poet comes back immediately to the deep level by inserting the sentence "not a solution"²⁴⁵ that makes the reader imagine some sort of elevated question behind the words again. Another important point to be taken in account is that this stanza is inspired by a poem from Tomás Antônio Gonzaga, a Brazilian poet of the Neo-classic style for more than century before Drummond's time.²⁴⁶ Therefore, the poet is also making a sarcastic comment about a whole style of poetry from which his modernist movement wants to break. Even the final verse is a defiance to the style with "wider is my heart."

Mundo mundo vasto mundo: the Song

The poem can be read on multiple levels; the way it rhymes, the attempt to reflect about the meaning of the vastness of the world, the solutions, and the overcoming of the heart; or in the

²⁴⁵ Gledson 1981, 58-9.

²⁴⁶ Teles 1976, 121.

aesthetic discussion of the time when it was written.²⁴⁷ In the song, the composer starts with a contemplative mode but also using phonetic possibilities. Perry writes the sequence of words without commas or rests which highlights some very specific sounds of the Brazilian-Portuguese (figure 33). As Perry expressed in the interview, one of his influences was Eric Satie.²⁴⁸ The opening chords of *Mundo mundo vasto mundo* (World world vast world) is one of the places where Satie is referenced. The reference here is not literal, just an *homage* to a musical gesture produced by the French composer which Perry used in order to portray the contemplative character of the stanzas' opening.



Figure 33. The inspiration from Satie's *Gymnopédie*.

Just before the second verse, Perry changes the piano's character from the calm of Satie's *Gymnopédie* style to an agitated full min-maj.7th chord with the bass reinforced by octaves and

²⁴⁷ Merquior 1976, 12.

²⁴⁸ Jeffrey Perry, interview by author, Baton Rouge, March 9, 2018, p. 169. Appendix C.

the augmented triad played in upbeats (m. 13) which sounds shocking and dramatic at first, but, with the entrance of the text, becomes ironic, sarcastic, and even comic. If the text is a kind of joke, breaking from the atmosphere built in the first verse, the music, on the other hand, also breaks from the atmosphere but in another direction. Perry does not take the sarcastic path in the accompaniment as the text does, but it is the voice that serves as the ironic musical element. Perry seems to focus on the suggestion of reflections that the poem brings to us, the conclusion that rhymes are beautiful, but the problems are still there (figure 35).

The musical score for Figure 34 consists of two systems, measures 13-16 and 17-18. The key signature is G major (one sharp). The time signature is 3/4. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a series of augmented triads in the bass, which grow in tension over time. The vocal line includes lyrics in Portuguese.

Measure 13: *p* (piano). The piano part starts with an augmented triad (F#, C#, G). The vocal line has the lyrics "se eu me cha-mas - se Rai-mun - do".

Measure 14: The piano part continues with the augmented triad. The vocal line has the lyrics "se - ri - a um - a rim - a, não".

Measure 15: The piano part continues with the augmented triad. The vocal line has the lyrics "se - ri - a u - ma so - lu -".

Measure 16: The piano part continues with the augmented triad. The vocal line has the lyrics "se - ri - a u - ma so - lu -".

Measure 17: The piano part continues with the augmented triad. The vocal line has the lyrics "se - ri - a u - ma so - lu -".

Measure 18: The piano part continues with the augmented triad. The vocal line has the lyrics "se - ri - a u - ma so - lu -".

Figure 34. The echo that grows rather than decays. The piano increases tension while the text makes its mockery. At the first beat of measure 18 the voice utters the word *rima* (rhyme), while the piano seems to repeat this word obsessively as an echo that grows rather than decays.

Perry continually thickens the piano textures. At first, he adds one attack of the piano bass per beat when the singer enunciates the word *Raimundo*, then he transforms the octaves in the bass in triads of augmented chords in the root or in the first inversion which will alternate the

same role as the chords already played by the right hand (figure 34). Finally, the composer elevates the chords in the scale until they arrive in an *ostinato* (alternation of two augmented chords) in higher piano *tessitura* (mm. 15-24). The effect is the piano sustains the drama and the reflection on the 'solution', or the lack of it, is an echo that reverberates several times after the singer finishes (figure 35).

The musical score for Figure 35 consists of two staves. The top staff is for the voice, starting at measure 21 with the word "cão," followed by a long horizontal line indicating a sustained note or rest. The bottom staff is for the piano, featuring a series of augmented chords in the right hand and a steady bass line in the left hand. The score includes dynamic markings such as *f* (forte) and *rit.* (ritardando), and a *(lunga)* marking above the final vocal note.

Figure 35. A reversed echo – rhyme – persists until the dynamic resolution.

The poem brings back the first verse, *Mundo mundo vasto mundo*, an element followed by the composer who also brings back the musical style of the beginning of the song. Perry now inserts rests between the first enunciation of the word *mundo* and its repetition, the melody is set in a lower range than the beginning of the song, and the words are stretched: an even more contemplative character is built. The atmosphere produced by the composer here is of calm and rest. Through Perry's music the poem achieves a conclusive tone, and the poet seems to be satiated and to have found his way to avoid feeling oppressed by the world (figure 36).

Figure 36. Calm atmosphere. In the re-exposition of the initial style, Perry stretches the word *mundo* and inserts a rest between them.

The last words are *mais vasto é meu coração* (wider is my heart) which is the revelation of the way the poet has found to overcome his struggle with the world. Here, for a moment, the poet has found peace and the music brings the same message. It is interesting that even though the descending final vocal arpeggiation starts with the tritone – A^b to D (figure 37) – and concludes with a B that, at the moment of its first occurrence, also forms a tritone in relation with the fundamental note in the piano, those dissonances in stronger dynamics suggest that the poet found some strength and that he, at least for a moment; feels able to cope with the world.

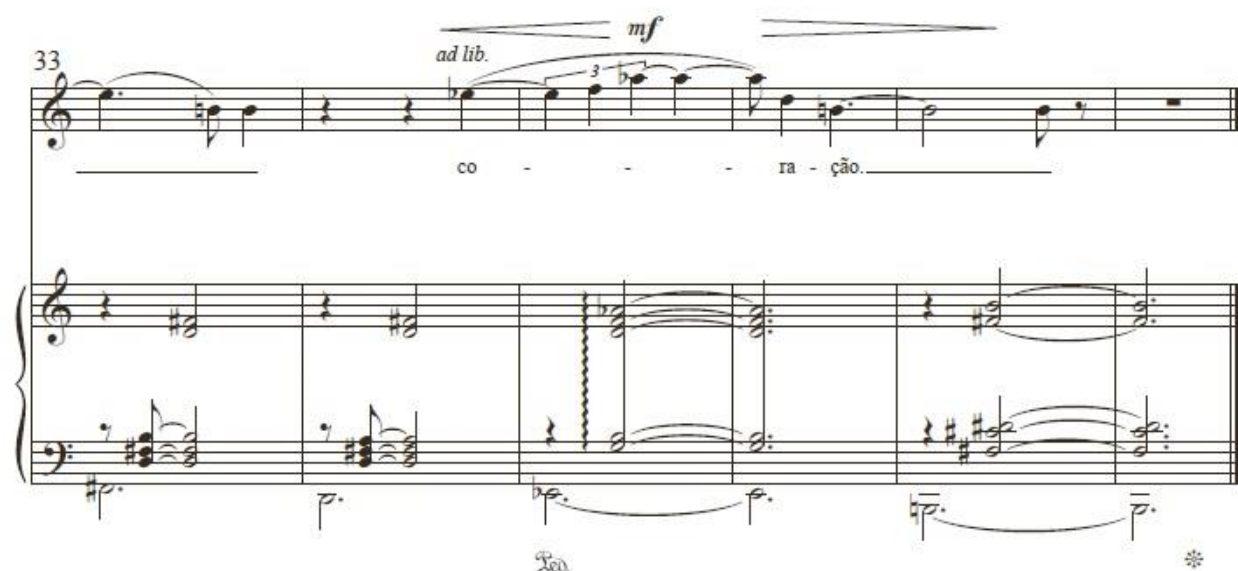


Figure 37. The momentary and precarious victory of the poet at the song closing.

While the first stanza of the poem inaugurates the Drummondian persona, which will be linked to the personality of the poet himself throughout his life, here, in the final verse of the sixth stanza, the statement *mais vasto é meu coração* (even vaster is my heart) will become the frame of the first stylistic phase of Drummond's poetry, titled *the self, 'greater than the world*. Interestingly, Drummond scholars also label future stylistic phases as *the self, equals the world* and *the self, smaller than the world*.²⁴⁹ The poet's self-positioning as being larger than the world reflects the attitude of detachment, withdrawal and self-sufficiency that will be the main characteristic of Drummond's poetry; ironic for a man who, by his extreme shyness, was considered an antisocial individual.

²⁴⁹ Sant'Anna 1980, 16.

Performance suggestions

The sixth stanza is one of the most celebrated passages of the first stylistic period of Drummond's poetry. Many aspects connected with the inner discussions of the realm of poetry are hidden in these verses. For our interpretation those are not the most important. We tried to stay within the aspects relevant to developing the character of the *gauche* and his drama. Within this frame, the poem presents a simple first structure composed of three elements: the first is the contemplation of the world, literally expressed by the words in the first verse, the second is the consciousness that the superficial solution is not a real answer, represented by the playful game of words and rhymes, and, finally, the precarious solution of pretending, being bigger than the world, expressed in the famous verse *mais vasto é meu coração* (vaster is my heart). Although it seems to be a simple development, when it is inserted in the context of the *gauche* the drama becomes attached to a representation of a person (the character) and linked with his previous history and emotions, already known by the reader, the listener, and the performer.

From the perspective of the singer there are some aspects linked with the diction that need to be addressed with care. The verse *mundo mundo vasto mundo* is written by the poet without the expected commas separating the words and has a succession of similar, although distinct, sounds that are not easy for a non-Brazilian-Portuguese speaker to pronounce, as explained above. However, after overcoming these technical difficulties, this element provides great opportunity for the singer to generate an original sound that will give unique flavor to the music itself. Perry's opening vocal melody is written in a way that conveys the same idea of absence of commas and of 'chewing' those closed back vowels, positioned in the penultimate syllable of the word as a 'stressed-nasal' vowel and in the last syllable as an 'oral-non-stressed' vowel.

The song starts with a non-literal quotation of Satie's *Gymnopédies* representing a kind of quietude and detached calm which with the addition of the text also becomes contemplative. Perry uses one of his signatures by adding dissonances and rhythmic elements in order to increase the tension or change the musical character. In this case, the transition is to a kind of humorous mood, mocking the elevated meaning of the first verse, mocked by shallow and non-sense, empty perfect rhyme. Here the piano and the singer should try to be a little bit comical and the music suggests exactly that. With a great sensibility for interpreting and manipulating the text, either by following it or by playing with it, Perry continuously transitions from the contemplative to the comical in the word *Raimundo*, to finally the drama of the sentence *não seria uma solução* (it would not be a solution). At that point the piano is atonal, *forte*, and agitated at the same time as the voice is singing an elongated phrase in a line executing a *crescendo* from a *piano* to a *forte* dynamic.

Our choice was to change in parallel with the piano and text from the contemplative to the comical arriving at a feeling of indignation along with a frustrating, almost nervous, search for answers. The poet and the composer come back to the elements of the beginning, calm and contemplation, but now the singer does not follow that. In our interpretation, the *gauche* tries to overcome the realization of the vastness of the world by pretending to be bigger than it. Therefore, the singer will try to convey a feeling of confidence and optimism which the reader, and the listener, already knows is precarious.

7th Song: *Eu não devia te dizer*

Perry's final song *Eu não devia te dizer* (I shouldn't tell you) captures another radical change of scene in Drummond's poem. After having evoked the greatness of the world and placed himself as still greater, thus challenging the forces of nature and literature, Drummond

shows the [his?] seventh face. In a maneuver to distract the reader from the confessions he has just uttered and thus avoid the "oversentimentality lurking behind every word,"²⁵⁰ the poet opens the new and final stanza with a drunken air, inebriated by the moon and cognac. In doing so, he renders it possible that nothing he had said before has been serious. On the contrary, he wants us think that these words were just jokes uttered from the mouth of a drunk man. Therefore, the last stanza reasserts the conflict between self and world by denying the possibility of a real contact between the poet and his interlocutor. The "reticence toward bringing the inner man into contact with the world, is again obliquely touched on"²⁵¹ when the poet reverses the exposure of his subjectivity made in the previous stanzas by regretting what he had said.

Basic Characteristics

- Song Form: Through-composed
- Vocal Line: *Legato* with complex rhythm and intervals.
- Range: E^b₃ to A₄
- *Tessitura*: Upper middle register to high register.
- Metric organization: 4/4
- Harmonic Structure: Atonal
- Expression and Tempo Markings: *Moderato* (moderate) quarter note = 72
- Accompaniment: Homophonic
- Length: About 1'30"
- Level of Difficulty: Highly difficult in its relationship with the piano.

Eu não devia te dizer: the Poem

In the last stanza the poet retracts everything he has let the reader know about himself in the previous stanzas. He claims to be shaken by the moon – the very romantic *topos* – and by the influence of alcohol – the mundane element – in order to disavow, deny, and relativize the authenticity of the conflicts and weakness that he just revealed about his inner world. The poem

²⁵⁰ Martins 1979, 17.

²⁵¹ Sternberg 1984, 59-60.

opens with an angel in the first stanza, refers to God twice (in the third and fifth stanzas) and now, in the seventh and last stanza, closes with the word *diabo* (devil). While it is true that *diabo* when used in this way does not carry its principal meaning (a literal reference to Satan) because it becomes the superlative element of an expression (*como o diabo* has a meaning close to ‘intensely’) common in colloquial Portuguese, if we take into account the Drummond's obsessive perfectionism, this triangulation of the use of Angel, God and Devil cannot be considered accidental. It has at least the intention of a playful game of words.

<i>Eu não devia te dizer,</i>	I shouldn't tell you
<i>mas essa lua</i>	but this moon
<i>mas essa conhaque</i>	but this cognac
<i>botam a gente comovido como o diabo.</i>	shake a person up like hell.

There is also an exercise of literary critique in this sequence of words and symbols. Like the references to other literary standards seen in the earlier verses (the biblical quotation and the parody with Parnassian poetry), Drummond repeats here his veiled criticism in relation to the styles he wants to challenge. In this verse, Drummond uses the parody of the moon – a romantic topos – which represents, in that style, the poet's "sole companion of the moments of solitude."²⁵² However, placed next to the cognac, the moon becomes an excuse and a "justification for every form of sentimental excess of the lyrical subject"²⁵³ committed before. The purpose of diluting

²⁵² Santos 2005, 60.

²⁵³ Ibid.

and demoralizing the reliability of his earlier words is to put the poet back into his position of withdrawal.²⁵⁴ Drummond uses the symbols of Romanticism with more complexity, subverting the topos in the process of employing it. Sternberg analyzes the use of the word ‘moon’ by Drummond, concluding that it reflects a richer and more complex internal subjectivity than traditional use. If the poet, on the one hand, surrenders to the long-established topos of Romanticism, *mas essa lua* (but this moon), on the other hand he readily attempts to get rid of this impulse with *mas esse conhaque* (but this cognac). According to Sternberg, the use of colloquial language in the last verse and the parallel construction of the second and third verses, which flattens the moon and the alcoholic drink to the same level of importance, displaces the old and universal topos of lyric poetry. “That construction emphasizes the subversion at work here, which equates the emotional effect of the moon with the coarser, sublunary, boozy intoxication of cognac.”²⁵⁵ The word *comovido* (shaken) in the last line is thus much enriched by its context. It draws for its complexity not only from the two levels evoked, *lua* (moon) and *conhaque* (cognac), but also from the tension aroused by their confrontation.²⁵⁶

Eu não devia te dizer: the Song

The song opens with an introduction played by the piano in its upper *tessitura*, the upper voice an inverted pedal point and the lower voice the melody, both utilizing the same rhythmic pattern. After two measures Perry inverts the role of the voices and, still in the high range, the upper voice takes the melody while the lower voice is in charge of the pedal. The piano’s highest pitches emphasize its percussive aspect and the addition of irregular rhythm patterns, mixing

²⁵⁴ Ibid.

²⁵⁵ Sternberg 1984, 61.

²⁵⁶ Ibid.

triplets and syncopations in a way that all downbeats are disguised by slurs. The effect achieved by the composer resembles the sound of ice cubes in a glass of whisky – in the poem the brandy is actually a cognac – both by the chosen piano tessitura and by the sense of randomness produced by the rhythm (figure 38).



Figure 38. The ice cubes in a glass of whisky illustrated in the opening motif.

The range of the notes immediately before the vocal entrance has as a characteristic of sustaining their sonority for a short time, therefore there is almost silence before the singer starts to perform the vocal lines. The upper mordent, like the movement of the melody that simulates a drunk's hiccup, and the conclusion in a descending tritone, reinforce the musical portrayal of an off-key drunk person (figure 39). The opening verse *Eu não devia te dizer* (I should not tell you) immediately trigger curiosity in the listener, but the composer brings the cognac glass once more, before directing the singer to relay the next verse.

The section ends with the pedal returning to the upper voice of the ice cube motif anticipating the repetition of the verse. In this second section though the rhythm is more fluid, although not quite smooth, it represents the stumbling walk of the drunken poet. The triplets in the left hand and the upbeats in the right hand of the piano produce a flowing constant pattern contrasted by irregularities in the vocal melody.



Figure 39. The transparency of the elements at the voice's first entrance.

Although both hands in the piano are playing constant figures, the conjunction of them produces the impression of a drunk's stumbling walk. The piano's high pitches played in syncopation invoke images of the ice cubes that are transformed in the moonlight as the poem develops (figure 40).

Figure 40. The stumbling walk of the drunk poet is evoked by the rhythmic pattern, and the piano high pitches transform form ice cubes to moonbeams.

The musical flow created by the piano and voice up until bar 13, is abruptly interrupted by a full-length chord and sustained high note in the vocal line, emphasizing the word *conhaque* (cognac) (figure 41). The music in this passage recalls the irregularities of a drunken person's

gait and their eventual need to lean on some object to maintain their balance. This is illustrated by the piano, which resumes the music's flow with a motif that refers to the song's opening phrase, but now played in a lower range. This section also consists of a syncopated rhythm that mixes triplets and syncopation of quarter and eighth notes, all interconnected by slurs that completely erase the downbeats. Here, in the context of the poem, this rhythmical gesture produces a strong impression of a drunk person, somewhere between the relaxed and hiccup state. The same feeling of randomness delivered by the rhythmical structure, which was first depicted by the ice in the glass, now, in a lower range, seems to depict the poet's uncertain steps (mm. 15-19).

The image displays a musical score for two systems, measures 12-14 and 15-19. The top system (measures 12-14) features a vocal line with lyrics "sa lu - a mas es - se co - nha - que" and a piano accompaniment. The piano part includes triplets and syncopated rhythms, with dynamic markings *f* and *mp*. The bottom system (measures 15-19) shows the piano part continuing with triplets and syncopated rhythms, with dynamic markings *mf* and *p*. The score is written in a key with one sharp (F#) and a 4/4 time signature.

Figure 41. The multiple elements with few. The passage shows the composer's ability to tell the story – the moon, the staggering march, the fall – with few elements.

In the text, the poet uses the word *comovido* (shaken) in order to disclose his state of inebriation. The intricate rhythm of the voices of piano and singer (mm. 19-20), plus the *melisma* on the word *comovido* – sounding similar to a sob – where the composer marks *um pouco bêbado* (a little bit drunk) erase, in the song, any ambiguity about the connotation the word (figure 42).



Figure 42. The mimetic style is confirmed by the expressed indication written on the score – *um pouco bêbado* (a little bit drunk).

Perry decides to detach the final words *como o diabo* (like hell) from the first part of the verse with a small counterpoint section made by two voices on the piano. The literal translation of this expression in English would be ‘like the devil,’ however, its real meaning in Brazilian-Portuguese is closer to the English expression “like hell,”²⁵⁷ a manner of expressing something ‘with great intensity.’ The rhythmical irregularities, the chromaticism, and the dissonant intervals depict again the troubled steps of the poet and his altered, perhaps relaxed, mental state. Perry inserts an arpeggiated chord preparing the vocal line composed of an irregular quintuplet linked

²⁵⁷ According to the *Collins Online Dictionary*: “Some people use ‘like hell’ to emphasize how strong an action or quality is.” It has synonyms the expressions: a lot, very much, a great deal. <https://www.collinsdictionary.com/dictionary/english/like-hell> (Accessed April 29, 2018).

to regular eighth notes in syncopation that makes the final statement "like the devil" the very picture of a defeated man (figure 43). This produces a feeling of the absence of downbeats and helps the composer close the cycle with the almost pathetic image of a drunken man trying to hide his own inner conflicts, his weaknesses, and his failures.



Figure 43. The defeated man. The intensifying polyrhythmic patterns and dissonances culminate in a picture of the defeated man.

By using the word ‘moon’ followed by the word ‘cognac’ and concluding with the sentence ‘shake a person up like hell,’ the poet hides behind the excuse of being inebriated, denying what he had just confessed. At this point, we can no longer know if the conflicts he previously admitted were sincere or if the poet is now tricking us so as to undo his testimony, or if the poet was just playing with us from the beginning. In any case, with its twisted rhythms and sharp dissonances, Perry portrays this nocturnal and inebriated ambiance very effectively. The complexity of the polyrhythms among the voices is not empty of meanings but, on the contrary, clearly portrays his interpretation of the poem.

Performance suggestions

The song *Eu não devia te dizer* (I should not tell you) closes the cycle in a compositional style similar to the one used in the opening song. That is, Perry explores the piano, using timbres, textures and rhythmic patterns probably influenced by his experience with writing for

percussion, especially the instruments of the xylophone family. A variety of techniques provide a sense of the origin of some elements as related to the percussion compositional style. One, the use of highest ends of the piano with an absolutely transparent writing (sometimes using only the solitary melody or the purely rhythmic gesture) together with the polyphonies of two or three voices eventually including the singer. Two, the use of clusters. Three, the abundance of polyrhythm and varied onomatopoeia, including other lower range percussive instruments (sometimes timpani can be heard), among other resources. All of this, which is associated with the writing of atonal organization, generates an idiomatic character that, at the same time, builds a signature of the composer. This establishes the unifying relationship that binds the cycle from the first to the last piece.

Perry begins the song with the theme of a drink “on the rocks” – where the ice cube sounds prevail – building the enticing nocturnal atmosphere that prepares the listener for the sequence of the drama. In interpretive terms, the singer is already drunk before the attack of the first note of the piano. In our choice, we bring back the character *Papageno*, but now even more *gauche*, a drunk *gauche*. After introducing and emphasizing the ice cube sounds through the varying range of tessituras, Perry directs the character to initiate his statement. Everything stops, the silence of the piano produced by the nature of the pitch of the last note played that no longer sustains itself, gives space to the singer who introduces himself in a *quasi-parlando* style with some suggestions of sobs and the slurred speech of the intoxicated. The acting is definitely of a drunk man which, in that sense, allows for abrupt shifts of moods without clear motivations. In our choice we started by limping and smiling and then switched to a superficial seriousness for the repetition of the first statement. At that point, Perry inserts a complex polyphony which permits the singer to play with the body as if the piano were depicting the drunk’s staggering

walk. The piano reiterates the articulation of octaves on the high range that indicate the moon's rays. At the same time, the stumbling rhythm leading to the word 'moon', sung in the lower register, points to the ground. These contradictory elements leave open the interpretive possibilities, however, in the performance the choice was made to indicate the moon with an elevated gesture. The phrase is developed both in the poem and in the music; the poet breaks the majestic character of the moon with a glass of cognac, Perry in his turn, drives the singing melody to the highest pitch of the whole cycle. Although 'Romantic' tenors tend to embellish the high notes, especially the range from G^b_4 to C^5 , here the poet is trying to break with the Romantic topos. Attempting to portray this intention of the poet, we tried to avoid making the note irrelevant, purposely ugly or comical, while also avoiding the conventional Romantic approach of those climaxes. The result was an attempt to be expressive in a way that portrays the spontaneity and carelessness of a drunk person but without denying the climax intended by the composer.

Following the song, Perry gives the singer a tremendous opportunity for scenic performance. He writes a very loose rhythmic pattern (an effect difficult to perform because it has to be very precise despite the careless impression it gives the listener) in which it is unlikely, due to the relationship between the text and the music, not to lead to the idea of drunk staggering steps. The next verse is sung in one of the most complex rhythmic relations in the whole cycle. Also, the relation among pitches is clustered. Therefore, after the word 'cognac,' the emphasis on the poet's drunkenness is increased until the maximum point when, at the penultimate measure, the piano plays a full chord representing a fall (in our case a stumble) followed by the closing statement *como o diabo* (like hell) which has at its very end a lower range, signaling the withdrawal of the *gauche*.

CONCLUSION

Jeffrey Perry's song cycle, *Poema de sete faces*, is a contemporary work that brings together diverse elements arising from conditions and circumstances that are broader and more complex than can be predicted from its first note. Coming from a school of composition that is especially interested in contemporary methods and philosophical debates on aesthetics, Perry concatenates his versatile compositional resources into a great sensibility for art in general. Interested in music since his childhood and literature since his adolescence, Perry has developed abundant knowledge in these two areas. His training in French literature alongside his career as a composer and teacher of music theory, gives him sophisticated tools with which to produce a cycle of songs of the complexity found in the *Poema de sete faces*. This multidisciplinary feature of Perry's interests and education positions him in an especially interesting place from which he can understand and manipulate techniques originating from different styles and times of both art forms.

Moreover, as interviews with him revealed, Perry is a musician always eager for new experiences, knowledge, and creative freedom. Perhaps because of this he has a particular interest in the modern techniques of musical composition and prefers listening to predominantly modern, non-tonal and poly-rhythmic music. It is not the case, however, that Perry dislikes other aesthetics, styles, and trends. He spoke also of his admiration for traditional Western musicians such as J.S. Bach, Schubert, Schumann, and Brahms, as well as the counterculture musical movement of his generation that included artists such as Bob Dylan, The Beatles, or The Rolling Stones. But in those conversations, talking about his influences, it was very clear the prevalence of consideration for styles that have emerged throughout the 20th century to the music being produced nowadays.

With this knowledge it is less surprising that Perry became interested in an extremely modern poet like Drummond, despite the fact that he was from a different generation and continent. Although when Perry chose to use the poet's piece in a literature/music partnership (it was already 110 years after the poet's birth and 25 years after the poet's death), Drummond's poetics still resonated in the contemporary questions of the world and what it means to be human. Drummond, though personally discreet, withdrawn and timid, was a strikingly revolutionary figure who was an irresistible force for the consolidation of modernism in Brazil, rebelling against the closed and rigid systems of expression of the academies and literary circles of his day. While Drummond himself was closed and apparently rigid, his artistic expression was extremely liberating for Brazilian culture. In his literature it is possible to perceive the contentious environment of an era that marks the transition from a feudal slave society to a society in constant transformation which has not yet found its accommodation, even today.

Thus, Drummond may be said to be part of a select group of historical figures. He is the bearer of universal expression, as his works have withstood the test of time. In his work, the human being is portrayed in deep perspectives, even if, sometimes, in banal clothing. He was up to date with the philosophical thoughts, the intellectual movements like psychoanalysis, and the theories and experiences of the social and political revolutions of his time, all of which formed his ideological perspectives that were then transformed into poetry. These perspectives mingle with word games, hidden behind ironies, in masks, or even banalities. Presented colloquially, and often disguised, these elements are present in Drummond's verses, apparent only to those who are equipped with the cognitive tools to access them, elements of a complex world that few could still perceive. Drummond had the ability to express himself openly, by doing so with supposed ambiguity, in order to offer to each the possibility of finding personal meanings of their own.

Applying Umberto Eco's concept of 'open work,' we could find the essential point of intersection between Perry and Drummond.²⁵⁸ In Brazil, since Drummond's poetry appeared and became popularized, it is common to hear Drummondian verses from random people's voices in an almost utilitarian way.²⁵⁹ At the same time, especially before the consolidation of the modernist movement, the Romantic or Parnassian ears did not find in his poems the markers of poetry as they knew it. Irrespective of this, and regardless of the poet's intention, the verses – like those found in 'In the middle of the way' – remain on the minds of people and elaborated upon until slowly incorporated into the repertoire of popular expressions. Listening to Drummond's work in the colloquial context, however, one perceives its potential for practical application. His verses apply to both joyous and sad situations, to serious philosophical reflections, or not so based bar philosophy. Over time, with the repetition of their use caused by those superficial meanings, deeper layers emerge.

Like Drummond's poetry, Perry's music can seem strange if evaluated from the reference points and expectations of musical Romanticism and Classicism still so vivid in contemporary ears. Perry's work, like Drummond's, is also capable of these two things: 1) being flexible to multiple interpretations and 2) causing strangeness to those who are equipped only with the codes and references connected with premodern sonorities. Through repetition, however, the layers start to open and the listener begins to give meaning to the textures, initially not compatible with the supposed conceptions of what is music. Like a taste bud that adjusts after

²⁵⁸ Eco 1991, 62.

²⁵⁹ Teles 1976, 18-26.

some experimentation, the flavors of Perry's music are also something that require some preparation in order to appreciate their complexity.

Through my experience with the song cycle *Poema de sete faces* what occurred to me was a seemingly trivial analogy to illustrate one of the effects, that of an auto-stereogram.²⁶⁰ This graphic technique (in popular culture known as magic eye paintings), at times of artistic value though often not, requires the observer to be positioned and focus in a specific way in order to have access to the contents hidden behind the chaotic look of the figure's *façade*. The observer has to look through two layers of images, perceiving them simultaneously, in order to view the second layer and thus see the whole picture. In Perry's music, there were excerpts in which after a period of study, experimentation, and approaching the piece from different points, an unusual dimension also emerged. As in the above example, it was necessary to learn the exact point of entry into perception. In the case of music, a kind of auditory tuning between the music and the points where one perceives there are to be the downbeats. Like the auto-stereogram, it is an experience that is only communicable through the phenomenon itself. Just as in that optical technique, from the abstract roughness of certain textures of the *façade*, an adjustment of focus and millimetric change of position may open a passage to a hidden reality, already devoid of the roughness that obscured it.

As in Drummond's work, Perry's music can be rapturous by virtue of more direct and immediate utilitarian meanings, which connect more quickly to the listener's codes. For several reasons, but perhaps mainly to help initiate the listener's contact with these new codes, the main

²⁶⁰ Yael Yankelevsky, et al. "Depth perception in autostereograms: 1/f noise is best." *Journal of The Optical Society Of America. A, Optics, Image Science, and Vision* 33, no. 2 (2016): 1. <https://doi.org/10.1364/JOSAA.33.000149> (Accessed in April 15, 2018).

focus of the narrative offered in the dissertation was to try to work with the utilitarian references that could generate empathy and disarm resistance. The purpose of making this choice was to stimulate a more prolonged and receptive contact, a use in "practical contexts" that potentially, at some point, would help the listener establish the code that deciphers the work and opens up new possibilities of understanding.

Because the works of the two artists who created the song cycle *Poema de sete faces* are 'open works,' we can hear different layers from where we stand. Wings of angels, people whispering while they watch and spy, laughs, echoes, tiptoes, streetcars, sunlight, moonbeams, clouds, churches, bells, and ice cubes in whiskey glasses are all possible elements perceived from Perry's music. However, it is also possible to cross this layer of concrete references and enter into the inner subjectivity of the character through the same music that takes another meaning. From its amalgamation with the *gauche* drama it is possible to hear in the music suggestions of naivety, paranoia, mania, fixed thoughts, anguish, despair, of the conflicts of a complex being, giving the listener direct contact with the mind of the *gauche*.

Perry's music evokes multilayered meanings. Like in the poetry of Drummond, alternative interpretations often emerge with each read (or listen). Perry makes use of a diverse range of compositional techniques and musical languages, each one with its own system, at times closed and carrying its own semiology. In their natural habitats, these elements would not come into contact, but bringing them together in the music Perry makes them interact. At this level of interpretation, it is necessary for the listener to have some knowledge of each of the codes in order to understand the complexities of the interactions.

Also, like Drummond, Perry uses styles from the past in his own way. At times he assigns them unfamiliar functions, at times he makes them relate to elements with which they are

not typically associated. One example of this type of interaction is seen in the passage *Meu Deus, por que me abandonaste* in song five where figurative meanings were used in our interpretation in order to build the narrative: images of a church were evoked and the emotional content, the conflicts of the character, describe the transition from the opening to the middle section. Thus, in this song cycle, this analytical approach of using the text to give meaning to the music helps accomplish the objective, to effectively interpret the song and text as a performer.

This option does not exclude other approaches to the narrative analysis of the music, some of them actually preferred by music theorists and composers. For example, one could describe that passage from song five by showing the nature of some musical procedures used by the composer. For instance, the chords could have been analyzed by focusing on the balance of consonance/dissonance and the interaction with the rhythm patterns. From this perspective, an (almost) pure music analysis would describe the aggregation of elements in the terms of the two parameters (harmony/rhythm) creating that tension. The use of narrative analysis in this case allowed for flexibility of method, permitting the use of different analytical tools in accordance with how well they support the performer. The example of this passage demonstrates how this approach supports analysis from multiple perspectives, each choice depending upon how the performer directs the narrative, and could be applied to many aspects of the song cycle.

This research could thus be expanded by exhaustive studies into analytical perspectives and discussions that would exceed and, at the same time, limit the focus of this study. In order to approach music from a point of view that satisfied the interpreter's needs in the construction of an interpretation, I chose to use, instrumentally, a variety of analytical tools that would each be capable of generating aesthetic or formal discussions relevant to and complete within its own scope. Although an approach that would exhaust only one single perspective might be of greater

interest to other fields of musical, artistic, or philosophical knowledge, this choice would deprive us of a multidisciplinary view, desired by this study.

One of the most interesting revelations of this experience is the realization that the meeting of the poet Drummond with the composer Perry was not a trivial event, but one that carries a greater meaning. While it may not have had that intention, in this event there seems to have been one of those encounters where there is more than can be seen at first glance. Each one helps the other to enlarge their work, a rare meeting where one plus one is more than two and each grows when together. Irony, modernism, open work, multifaceted, multi-layered, demonstrating the mastery of concomitant multiple meanings all result from the experience of trying to come into contact with as many layers as possible in Perry's and Drummond's work.

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APPENDIX A. IPA BRAZILIAN-PORTUGUESE PRONUNCIATION GUIDE

Poema de sete faces

[po'e:mə dʒɪ 'sɛ:tʃɪ 'fa:sɪs]

Poem of seven faces

1

Quando nasci, um anjo torto

['kwẽ:du na'si ũ 'ã:ʒu 'tox:tu]

When I was born, a twisted angel,

desses que vivem na sombra

['de:sɪs kɪ 'vi:vẽ na 'sõ:brɐ]

one of those who live in shadow,

disse: Vai, Carlos! ser *gauche* na vida.

['dʒi:sɪ 'vaj 'kax:lus sɛx 'go:ʃɪ na 'vi:dɐ]

said: Go, Carlos! be gauche in life.

2

As casas espiam os homens

[as 'ka:sɛz es'pi:ẽw uz 'o:mẽjs]

Houses spy on men

que correm atrás de mulheres.

[kɪ 'kɔ:xẽ a'tras dʒɪ mu'ʎɛ:rɪs]

who run after women.

A tarde talvez fosse azul,

[a 'tax:dʒɪ 'taw:ves 'fo:si a'zuw]

The afternoon perhaps would be blue,

não houvesse tantos desejos.

[nẽw̃ ou've:si 'tẽ:tus de'ze:ʒos]

if it weren't for so many desires.

3

O bonde passa cheio de pernas:

[u 'bõ:dʒɪ 'pa:sẽ 'ʃe:jw dʒɪ 'pɛx:nɛs]

A streetcar passes by full of legs:

pernas brancas pretas amarelas.

['pɛx:nɛs 'brẽ:kɛs 'pre:tas a:ma're:lɛs]

white black yellow legs.

Para que tanta perna, meu Deus, pergunta meu coração.

['pa:rɛ ke 'tẽ:tɛ 'pɛx:nɛ mew dewz per'gũ:tɛ mew ko:ra'sẽw̃]

Why so many legs, my God, asks my heart.

Porém meus olhos

[po'rẽj mewz 'ɔ:ʎus]

However my eyes

não perguntam nada.

[nẽw̃ pɛx'gũ:tẽw̃ 'na:dɐ]

Don't ask a thing.

4

O homem atrás do bigode

[u 'o:mẽ̃ a'tras du bi'go:dʒɪ]

The man behind the mustache

é sério, simples e forte.

[ɛ 'sɛ:rjw 'sĩ:plɪz ɪ 'fɔx:tʃɪ]

is serious, simple, and strong.

Quase não conversa.

['kwa:si nẽw̃ kɔ'vɛx:sɐ]

He seldom talks.

Tem poucos, raros amigos

[tẽ̃ 'pow:kʊs 'xa:roz a'mi:gos]

He has a few, rare friends,

o homem atrás dos óculos e do bigode.

[u 'o:mẽ̃ a'tras duz 'ɔ:kʊ:loz ɪ du bi'go:dʒɪ]

the man behind the glasses and the mustache.

5

Meu Deus, por que me abandonaste

[mew dewz pox ke mɪ a:bẽ̃:do'nas:tʃɪ]

My God, why hast Thou forsaken me

se sabias que eu não era Deus,

[sɪ sa'bi:ɛs kɪ ew nẽw̃ 'ɛ:rɐ 'dews]

if you knew I wasn't God,

se sabias que eu era fraco.

[sɪ sa'bi:əs kɪ ew 'ɛ:rɐ 'fra:kʊ]

If you knew I was weak.

6

Mundo mundo vasto mundo

['mũ:ðʊ 'mũ:ðʊ 'vas:tu 'mũ:ðʊ]

World world vast world,

se eu me chamasse Raimundo

[sɪ ew mɪ ʃɐ'ma:sɪ xaj'mũ:ðʊ]

if my name was Harold

seria uma rima, não seria uma solução.

[se'ri:ɐ 'u:mɐ 'xi:mɐ nẽw se'ri:ɐ 'u:mɐ so:lu'sẽw]

It would be a rhyme, it would not be a solution.

Mundo mundo vasto mundo,

['mũ:ðʊ 'mũ:ðʊ 'vas:tu 'mũ:ðʊ]

World world vast world,

mais vasto é meu coração.

[majɐ 'vas:tu ɛ mew ko:ra'sẽw]

Even vaster is my heart.

7

Eu não devia te dizer

[ew nẽw de'vi:ɐ tʃɪ 'dʒi:zɛx]

I shouldn't tell you

mas essa lua

[mæz ˈɛ:sə ˈlu:v]

but this moon

mas esse conhaque

[mæz ˈe:sɪ koˈɲa:kɪ]

but this cognac

botam a gente comovido como o diabo.

[ˈbõtẽw̃ a ˈʒẽtʃi komoˈvidʊ ˈkomo ʊ dɪˈabo]

Shake a person up like hell.

APPENDIX B. FULL SCORE OF THE SONG CYCLE: *POEMA DE SETE FACES*

Poema de sete faces

Seven Songs on a poem of Carlos Drummond de Andrade
for Soprano or Tenor and Piano

Jeffrey Perry

2013

Poema de sete faces

Seven Songs on a poem of Carlos Drummond de Andrade

Jeffrey Perry

I. Quando nasci, um anjo torto

Vivo ♩ = 120

The musical score is written for voice and piano. It begins with a tempo marking of 'Vivo' and a metronome indication of 120 beats per minute. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three systems, each with a measure number (1, 4, and 6) at the beginning of the vocal line.

System 1 (Measures 1-4): The vocal line starts with a whole rest, followed by a half note B-flat, a quarter note G, and a quarter note F. The piano accompaniment begins with a piano (*p*) dynamic, featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand. The dynamics shift to mezzo-forte (*mf*) in the second measure. The system ends with a piano (*p*) dynamic marking.

System 2 (Measures 4-7): The vocal line continues with the lyrics 'ci, quan - do nas - ci'. It features a triplet of eighth notes in the second measure and a half note in the third measure. The piano accompaniment continues with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The system ends with a piano (*p*) dynamic marking.

System 3 (Measures 6-9): The vocal line continues with the lyrics 'um an - jo tor - to, um an - jo tor -'. It features a triplet of eighth notes in the second measure and a half note in the third measure. The piano accompaniment continues with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The system ends with a piano (*p*) dynamic marking.

Poema de sete faces (I)

9

to, des - ses que vi - vem, des - ses que

Ped.

✱

12

vi - vem, na som - bra dis - se:

Ped.

✱

15

Vai,

(*Ped. ad lib.*)

Poema de sete faces (I)

18

Car - los, ser gau - - - che na vi - da _

21

(senza ped.)

II. As casas espiam os homens

Scorrevole (♩ = 84)

The musical score is written for voice and piano. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Scorrevole' with a quarter note equal to 84 beats per minute. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The lyrics are in Portuguese and describe a scene where houses spy on men.

System 1: The vocal line begins with a rest, followed by the lyrics 'As ca - sas es - pi - am'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The dynamic is *mf*.

System 2: The vocal line continues with 'os ho - mens que cor - rem a - trás'. The piano accompaniment maintains the eighth-note pattern. The dynamic is *p* (piano).

System 3: The vocal line concludes with 'de mu - lhe - res. A tar - de tal - vez fos - se a -'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic is *mp* (mezzo-piano).

Rehearsal marks are indicated by asterisks and the word 'Reo.' below the piano part.

Poema de sete faces (II)

8 *f* *mp*

zul,

10 *mf*

não hou - ves - se tan - tos de se - jos.

12 *pp*

13 *mf* *sf*

III. O bonde passa cheio de pernas

Con moto ♩. = 126

The musical score is written for voice and piano. It begins with a piano introduction in 6/8 time, marked *f ben marcato*. The piano part features a rhythmic pattern of eighth and sixteenth notes. The voice part enters at measure 5 with the lyrics "O bon - de pas - sa chei - o de per -". The melody is marked *f* and *mf*. The piano accompaniment for the voice part is marked *leggiere* and *mf*. The score continues with a piano solo section starting at measure 9, marked *f ben marcato*. The piano part features a rhythmic pattern of eighth and sixteenth notes.

5 *f* *mf*
O bon - de pas - sa chei - o de per -

9 nas: chei - o de per - nas. *f ben marcato*

Poema de sete faces (III)

14

18

rall. ----- Sostenuto (♩ = ca. 72)

23

♩ = 126

mf

per - nas bran - cas, pre - tas

Poema de sete faces (III)

28

a - ma - re - las _____ Pa - ra que tan - ta per - na,

mf *f*

32

Freely, quasi parlando

meu Deus _____ per -

p

36

Tempo I (♩ = 126)

gun - ta meu co - ra - ção.

p

Poema de sete faces (III)

41 $\text{♩} = \text{♩}$ *p*

Po - rém meus -

45 *f* *mp*

o - lhos, meus o - lhos não

49 *mp*

— per gun - tam na - da —

53

IV. O homem atrás do bigode

Maestoso ♩ = 72

5 *mp* 3 3 3 *mf*

mem ho-trás do bi-go - de é sé-ri-o, sim - ples e for -

p

9 *p* *mf* *p*

te.

Alla marcia ♩ = 120

Poema de sete faces (IV)

14 *mf*
 Qua - se não - con -
 (Borrowed from "Gen'l Wm. Booth Enters Into Heaven" by C. Ives)

17 *f*
 ver - sa. Tem - pou-cos, ra-ros a-mi -
sf
 gos. (ad lib.)

21 *pp* *mp* *p*
 gos.

The musical score is written for voice and piano. It consists of three systems of staves. The first system (measures 14-16) features a vocal line with a melodic phrase and a piano accompaniment with dense, arpeggiated chords. The second system (measures 17-20) continues the vocal line with a triplet and a piano accompaniment with a more rhythmic, eighth-note pattern. The third system (measures 21-23) shows the vocal line with a short phrase and a piano accompaniment with a complex, arpeggiated texture. Dynamics include *mf*, *f*, *sf*, *pp*, *mp*, and *p*. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

Poema de sete faces (IV)

24

O ho - mem a - trás dos ó - cul - os e do bi - go -

p

27

- - - de. - - -

mp *pp*

V. Meu Deus, por que me abandonaste

Poco mosso $\text{♩} = 112$

The musical score is written for voice and piano. It begins with a piano introduction in 8/8 time, marked 'Poco mosso' with a tempo of 112 beats per minute. The introduction consists of two systems of piano accompaniment. The first system (measures 1-8) features a bass line with chords and a treble line with chords, marked *p* and *mf*. The second system (measures 9-13) continues the piano accompaniment, marked *f*. The vocal entry begins at measure 14 with the lyrics 'Meu Deus, _____'. The piano accompaniment continues with chords, marked *subito p*. The score concludes at measure 19 with a final piano accompaniment system.

9

14

p

Meu Deus, _____

mf

f

subito p

19

Poema de sete faces (V)

23 *mf*

Meu - Deus, _____ por _____ que me

mf

27 *f*

a - ban-do - nas - - - te _____

f

31

subito p

Poema de sete faces (V)

35 *mp* *mf*

se sa - bi - as que eu não e - ra Deus, se

mp *mf*

39 *ff*

sa - bi - as que eu e - ra fra -

ff

43 *mp*

co.

p *sf* *sf*

sf

VI. Mundo mundo vasto mundo

Moderato ♩ = 88

The musical score is written for voice and piano in 3/4 time. It consists of three systems of staves. The first system (measures 1-6) features a vocal line starting with a rest followed by a half note G4, and a piano accompaniment of chords. The second system (measures 7-12) continues the vocal melody with a half note G4 and a piano accompaniment of chords. The third system (measures 13-18) includes a vocal line with a half note G4 and a piano accompaniment of chords. The score includes dynamic markings *p* (piano) and *mf* (mezzo-forte).

p Mun - do mun - do

7 mun - - - do vas - to mun - do

13 *p* se eu me cha-mas - se Rai - mun - do *mf*

Poema de sete faces (VI)

17

se - ri - a um - a rim - a, não - se - ri - a u - ma so - lu

21

f *rit.* -----

cão, _____

(lunga)

f *ff*

25

a tempo *p*

Mun - do mun - do

p

Poema de sete faces (VI)

29

vas - to mun - - - do, _____ mais vas - to é meu _____

33

ad lib. *mf*

co - - - ra - ção. _____

Rec. *

VII. Eu não devia te dizer

Poco sostenuto $\text{♩} = 72$

The musical score is written for voice and piano in 4/4 time. The tempo is 'Poco sostenuto' with a quarter note equal to 72 beats. The key signature has one flat (B-flat).

First System: The piano accompaniment features a melody in the right hand with triplets and a bass line in the left hand. The dynamic is *f* (forte).

Second System (Measures 5-8): The voice enters with the lyrics 'Eu não de - vi - a te di - zer'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The dynamic is *mf* (mezzo-forte). There is a *mf* marking in the piano part at measure 7. A *mf* *Reo.* marking is at the bottom of the system.

Third System (Measures 9-12): The voice continues with the lyrics 'Eu não de - vi - a te di - zer mas es - sa lu - a es -'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The dynamic is *mp* (mezzo-piano). There are *Reo.* markings at the bottom of the system.

Poema de sete faces (VII)

12

f

sa lu - a mas es - se co - nha - que

mp

f

Reo.

15

mf > *p*

p

Reo.

19

p

bo — tam a gen te — bo tam — a gen te — co-mo-

p

Poema de sete faces (VII)

22 *(um pouco bêbado)* **f**

vi - do

mf

f

25 **p** **mp** **p**

co - mo_o di a bo.

pp **mp** **p**

June 25, 2013
Baton Rouge

APPENDIX C. INTERVIEW I

Part I. About the Song cycle: *Poema de sete faces*

1 - Please tell me about your compositional process for this song cycle?

I've written two other song cycles on short, multi-part poems, or groups of poems. I wrote a set of three songs on Japanese court poetry when I was in graduate school, and a set of four songs on a multi-part poem by the US poet Robert Bly, "Night," which is similar to the Andrade in that it is basically four different glimpses at a single topic.

2 - Why a Brazilian poet?

a. Why Carlos Drummond de Andrade?

When I visited Brazil in 2012, I made a serious effort to learn as much of the language as I could. There's no language like Portuguese, as it's spoken in Brazil—its phonemes are an unusual mix that (as far as I know) doesn't occur in any other living Romance language. That makes it appealing as sonic material. The engagement I had with the people I met in Belo Horizonte, who weren't just musicians, but also scholars of other kinds, helped me understand a little bit of the complexity and richness of where Brazilian culture is now, and where it's been.

b. How did you get to know Carlos Drummond de Andrade?

One of the friends I made in Brazil simply posted the *Poema de sete faces* on social media sometime after my visit, and since I enjoy the structural challenges of setting a poem made up of short fragments, I started playing with the text. The result is what you see!

3 - Which composers or compositional techniques influenced the music style of the song cycle *Poema de sete faces*?

Contemporary song cycles that I've learned from include Boulez's *Le Marteau sans maître*, and his *Pli selon pli*. Then there is Crumb's *Ancient Voices of Children*. I call these "contemporary" even though they're quite well established parts of the twentieth century repertoire, since they're some of the works that I studied as a young composer in the 1980s. Individual songs of Charles Ives are important to me—I quote Ives's "General William Booth Enters Into Heaven" in one spot—as are the piano works of Satie, whom I began listening to as part of my immersion in the music of John Cage, but who has become a favorite of mine in his own right. As you know, I teach courses on music and text, and on the analysis of the art song, so there are older forces at work here, too: the song cycles of Schubert and Schumann, especially, and maybe Schoenberg's *Book of the Hanging Garden*.

4 - What was your inspiration for each song?

a. Was the poem?

Drummond de Andrade has a wry, detached sort of voice—he sees everything but keep himself at a distance from it, and lets us have his insights and his feelings only in short, elliptical glimpses. He also can be rather silly. I'm sort of like that myself! So his "seven faces" appealed to me for the person that seems to peek through them. There may be political or emotive subtexts I'm missing, since I'm not really a fluent Portuguese reader or speaker.

5 - Did you intend to highlight any specific image, emotion or message for each poem or, instead, have you tried to follow the story of the text?

Given the way I read Drummond's voice (see above), I decided it wasn't necessary to match the tone of my musical setting in any schematic or exact way to his words—this left me free to insert outside elements, or references to genres or kinds of musical utterance that seemed to me congruent, but not on-the-nose, with the music. On the other hand, it was important to me to get the rhythm and cadence of the text right—and you were very helpful in that, Paulo. I tried to capture the prosody of Brazilian poetry as well as I could.

a. Is your music for *Poema de sete faces* figurative or programmatic?

I suppose I'd have to say "figurative."

b. Do you use any specific techniques to word paint?

Not literally, but I can give some examples of places where the music supports what I take to be Drummond's subtext. For example, in song four, "O homem atrás do bigode," the march music I introduce suggests to me an uptight, regimented, unimaginative man like the one like the poet sees. In number five, "Meu Deus, por que me abandonaste," the organ-like chords and style of declamation seemed to me to go along with the religious rhetoric the poet adopts there. In several of the songs, there are thorny little cross-accentuated patches of two-voice counterpoint in the piano that suggest, I suppose, the inner conflict that people deal with who routinely look at everything through the lens of irony.

6 - Do you think the cycle is unified in terms of aesthetic (compositional style or technique) or did you, as the poet did, change faces in each stanza/song?

Yes! Exactly. I tried to change faces along with the poetry. Composers and theorists rant on and on about organic unity and so on, but the real gift is to be able to create contrast, articulation, multiplicity. There are esthetics that do without multiplicity—Feldman comes to mind—but for these songs I needed changes in tone and style to happen.

7 - I notice a very idiomatic (or signature) way that you treat the contrasts in the songs (the peaceful passages in the songs are, in general, more consonant, and the tension is created by dissonances in the rhythm (polyrhythmic), melody (modal to atonal), and harmony (modal to atonal)).

a. Do you have your own categories and classifications for all that complexity? How do you describe that?

I think of the boundary between tonality and atonality as quite porous—traveling between them is not hard for me. So I simply think of it as different dialects of the same language. There are only twelve distinct pitch classes available on the piano, after all! Sometimes for me tonality is the ironic, acerbic place, and atonality a kind of freedom—at other times, they almost reverse roles.

8 - Your rhythmic patterns are very complex in each line and the polyrhythm among the voice and each piano staff is extremely complex and interesting.

a. What was your intention?

As I mention above, I think that the inner complexity that Drummond hides most of the time may have elicited its musical counterpart in the polyrhythmic passages. Then again, I've always liked writing those sorts of rhythms, so maybe it's me, and not Carlos.

9 - Do you consider that your music in *Poema de sete faces* depicts your style as a composer?

It certainly is representative of one of my styles. Recent pieces that are quite similar include *Vulcanal II*, which is for flute and piano, and has some of the same spikey rhythms, and *Retort Aphasia*, for tuba and piano. In both of these pieces, the piano often goes its own way, largely unimpressed by what the solo instrument has to say for itself. When the two of them get together, it is intended to create an effect.

Part II. Compositional process

1 - What is your compositional process?

a. How do you begin and where do you find your inspiration?

For songs, I start by speaking the text out loud. Pretty soon, rhythm and pacing suggest themselves. Eventually, I decide where the melodic highs and lows should go—sometimes this counterpoints with the speech rhythm, but usually the one emerges from the other.

b. Is the process different for each genre (symphonies, vocal works, etc.)?

Yes. For purely instrumental music, I have a number of different starting points. When I write for percussion ensemble, I try to find a set of sounds I like, and eventually a rhythmic framework suggests itself based on that. Music with a text is difficult because the text can feel like a straightjacket! I turn to composers like Schumann or Brahms, who feel no compunction about stretching or compressing stanzas or lines of poetry to create the musical shapes they feel their songs require.

2- What is your major intention in a composition?

a. The pure aesthetics?

I'm uncomfortable thinking in lofty abstractions. William Carlos Williams (another poet named Carlos that I think Drummond probably liked) said, "No ideas but in things." That's a shifty way to dodge the question of aesthetics, but it's the dodge I adopt when I have my composer hat on. As a music theorist, I think about things like modernism and its dialectic relationship to both romanticism and classicism. And I think about the society we make music in, today, and how fragmented it is, and how poorly we've addressed the ghosts of the 20th, 19th, and even 18th centuries.

b. The audience?

I'm not an in-your-face, who-cares-if-you-listen composer, and I dislike private jokes when they're told in public. So I want my music to be enjoyable, or at least engaging, for everyone who hears it. But composers who try to engineer "accessibility" into their music seldom interest me. Composing in a non-commercial mode (which is what we should probably call art music, or classical music, or whatever it is today) is inherently marginal to how our society works, so we should embrace that marginality—and find ways to have a conversation, in whatever medium we use, with those others who have found their ways to the margins.

c. Something else?

Hmm.

3 - Is that intention constant, through all your compositional work, or does it change in phases or to each piece?

I am notoriously inconsistent!

4 - What is your favorite genre to compose?

Anything that is welcomed by performers is my favorite. Orchestras don't need my music! But percussionists, for example, are famously grateful for new works, and open to trying almost anything. When I find a singer like you, Paulo, who is not locked into the standard, closed-off canon of official vocal masterpieces, I am very, very happy!

a. Has it changed over the years?

I suppose that I no longer compose what I think I should be composing. Instead I compose what I want to compose. I had a strong superego telling me what I should do until roughly half way through my doctoral program, when it suddenly occurred to me that Pierre Boulez couldn't compose my music for me, and I didn't need to compose his next work for him.

Part III. Aesthetic and style:

1 - What are your influences in the arts as a whole?

a. What kind of art do you use to enjoy? (visual arts, literature, movies, and other genres other than music)

Since I spend part of my summer in England and Scotland, I've become strongly involved in painting, theater, and literature from that part of the world. I've been reading Jane Austen, and I've become aware of the work of John Ruskin, whose home I'm able to visit every summer. He's an important theorist of art, but also a landscape architect, political theorist, and many other things. His writings turned me on to the paintings of J.M.W. Turner, many of whose canvasses I've been able to inspect close-up at the National Gallery and the Tate Britain in London. Look at how Turner uses light! Every musician should study Turner!

b. Who are your favorite poets and writers?

I find Austen interesting because of the social dynamics in her novels. But I love reading science fiction, which has been an influence on me since my teens. Borges, Calvino, and Eco are important writers to me. As an undergraduate I double majored in music and French, so nineteenth-century French literature is part of my makeup, especially Baudelaire and Nerval. American writers that I read for pleasure include Raymond Chandler and Dashiell Hammett—the classical side of my brain enjoys solving puzzles, and the romantic side enjoys the atmosphere of Los Angeles or San Francisco that they conjure up. More recent writers I read include Michael Chabon and China Miéville. A good friend of mine, Ava Leavell Haymon, is a former poet laureate of Louisiana. Her poems are dark and wonderful! As a musician herself, she writes very music-friendly verse that many composers have set.

2 - What are your influences in music?

a. What are your musical preferences as a listener?

I'm all over the map with what I like to listen to. I mentioned John Cage above. Morton Feldman is probably even more influential to my own music. Louis Andriessen is superb. I'll listen to Ligeti anytime. I go back to the Bach cantatas whenever possible. As to popular music, the Beatles, the Stones, Elvis Costello, Joni Mitchell, Steely Dan...the usual things that someone American from my age group was exposed to in their 20s. And above all, Bob Dylan.

b. What are your musical influences as a composer?

I've mentioned Feldman and Satie. I should also mention the enormous influence of Frank Zappa, whom I also listen to obsessively for pleasure. Milton Babbitt is a former teacher and some sort of influence, but not a direct one. Pierre Boulez, whom I was also able to study with for a brief time, is probably a more overt influence on works like the *Poema*.

c. Which composers or performers would you say have the most influence on you and your work?

Four composers I studied with—one at Williams College, and three at the California Institute of the Arts—shaped my entire approach to composing. At Williams, Dan Gutwein was my first composition professor. He was enormously eclectic, being a jazz saxophonist but also interested in an enormous range of 20th century music. He encouraged me to go in whichever direction interested me. Then, at CalArts, my main mentor was Mel Powell, a giant of post-tonal, serial music whose background was also in jazz (he played with Benny Goodman, Glenn Miller, and Django Reinhardt, among others). He gave me the closest thing to a compositional discipline that I have—the notion of multiplicity I get from him. His vocal music, by the way, is wonderful. Morton Subotnick, best known for his electro-acoustic music, was a perfect complement to Mel. Whereas Mel was quite philosophical and Olympian about how one should compose, Mort was very practical. Learning composition with Mort was the way I imagine that learning composition in an academy in Naples or Bologna was in the 17th century—very little talk, very few concepts, lots of singing through and playing through things. His sense of musical pacing is superb. Finally, Stephen “Lucky” Mosko, now sadly deceased, was an amazing teacher, composer, and conductor who brought all three of those skills to bear on everything he did. My perspective on the music of the 20th century, and the lack of associative barriers I have as regards music, owes a great deal to him.

When I arrived at Princeton after CalArts, the “both/and” philosophy that Dan Gutwein and my CalArts teachers had nurtured hit the brick wall of “either/or.” What I mean by this is that while at CalArts we were intrigued by Cage, Stockhausen, Babbitt, Zappa, Andriessen, Lucier, and any number of other, mutually estranged sorts of music, at Princeton there were “our” composers and everyone else. In my first year at Princeton, I made the mistake of bringing Stockhausen’s *Mantra* to a seminar. I was informed in no uncertain terms that Stockhausen wasn’t on the guest list! Although I learned a number of other things at Princeton, my aesthetic was formed at CalArts.

3 - How would you define and describe your compositional style?

Hmm. I have low associative barriers, and in conversation I code switch constantly. I think my music reflects this.

4 - Do you have any special view on vocal music?

a. In general, how do you think the relation and hierarchy between poem and music?

For song composition, the composer is not just providing a setting for the poem. It's more of a collaboration, ideally. So the poets I set provide a guiding light for me, often.

5 - Why did you compose a song cycle?

The structure of Drummond's poem, and its wry humor, interested me equally. Also, as someone who fits composing in between other things he has to do, I tend to write short pieces that I can put into sets. That describes most song cycles!

Part IV: Life history.

1 - Please tell me about you and your early childhood.

a. What is your full name, date, and place of birth?

I was born Jeffrey Perry, no middle name, in Pittsfield, Massachusetts, in 1960.

b. Where did you grow up?

I grew up in Pittsfield. It's a small city in the Berkshire Hills of western Massachusetts, one of the most beautiful places in North America.

c. Who were your parents (name, place, and date of birth)?

i. What were their professions?

My mom and dad were born in 1916 and 1915, respectively. They were married in 1946, after my father returned from the Navy (he was on a ship in the Pacific Ocean during World War II). My older brother was born in 1947, and I didn't come along until much later. My father was a welder—he never finished high school, but was a very intelligent, self-schooled man. My mother was a secretary, when she wasn't raising my brother and me.

ii. Any relevant information about your parents, or other relatives who have influenced you?

I guess the important thing about my family is that they were a blue-collar, non-college educated bunch who nonetheless valued education and had benefitted greatly from the New Deal. My father's labor union negotiated a good, middle-class standard of living for him and the others like him. The General Electric factory in Pittsfield employed almost everybody, and created a situation where there were reasonably good public schools, some cultural life, a sense of community. My mother's father, my grandfather McCoy, whom I was very close to growing up, was likewise a union man, a carpenter, and self-educated. It was taken for granted that my brother and I would attend college.

One other influence I should mention is that my parents owned a pleasure boat that they kept on the Hudson River, about an hour away from Pittsfield. We spend a good deal of time on the boat, so the Hudson River, and life on the water in general, is an important part of my memories.

2 - Please tell me about your childhood and early education, your musical experiences in family, church or other institution, and your formal and informal early music education.

a. When/how would you say your interest in music and composition began?

No one in my family was especially musical, but I was playing recorder by age nine. I started listening to classical music seriously in my early teens and began playing the clarinet and composing at age sixteen or seventeen. I never had a formal, proper music education, since I attended a college that focused on the liberal arts, so I have gaps in my training that are usual for an autodidact. I try to fill them in to this day.

The first ensemble I played in was an early music consort that my high school band teacher founded for those of us who were musical, but who did not play traditional marching band instruments. I owe that teacher, Larry Allen, a great deal!

b. Do you have any early memories of music being played in your home that you would like to tell?

One of the formative memories of my early life was the dramatic exit of our piano. When she was young, my mom had been accepted at a rather exclusive women's college, but (it being the Great Depression) couldn't go. She retained a love of music nevertheless. She would sit at the increasingly out-of-tune upright piano in our front room and sing while accompanying herself. Her repertoire consisted mainly of sad but exuberant songs from the 1940s and '50s. My brother later recalled that her singing would make him cry; I can't deny that it was more spirited than tuneful.

At some point it was determined that (1) my mother's piano was out of tune, and (2) we couldn't afford to have it refurbished. I assume that there was some element of recriminatory drama surrounding all of this, but what I remember was my dad taking a saw to the piano, pulling it apart, and saving the good wooden paneling, out of which he soon made a set of unusual end tables. He had to throw the hammer mechanism and sound board out of a narrow window, since the piano had been installed on our second floor before the large picture window was installed. So all the innards of the piano ended up being thrown down from the second floor.

c. Did your family's preference for certain composers or style influence your own preferences?

Sadly, no.

d. Would you mention any other activities you use to like or have tendencies when you were a child: sports, other arts, hobbies, special talents, etc.

I was the least extroverted, athletic child you can imagine. I did enjoy swimming, and for years I would play with modeling clay, making whatever shapes I could imagine from it.

e. When did you begin taking music lessons?

I had recorder lessons at the community music school early on, and then in high school, one of my best friends was a clarinetist who had the ambition of continuing on to college to study music. Her name is Deb Coon and we are still friends to this day. She taught me all she could—she'd been playing for a few years at that point. Today she is band director at a very good high school in Massachusetts.

f. Would you mention any special occurrences during the growing time?

When you're young, everything is special—the good and the bad. I had the usual sadness from losing pets who would die, and my parents' marriage was not happy. Music was definitely a way to escape the stresses of life.

g. What were your musical aspirations when you were a child?

I wasn't sure I was allowed to have aspirations, but on the other hand my parents never imposed barriers on me. They never told me to stop playing with clay, or with the recorder, or whatever, so I carried on without inhibitions.

h. How about your teenager time?

If I had aspirations as a teenager, I think they were to become a writer, or journalist, or a lawyer like my brother. Music as a career was something I decided on when I arrived in college.

3 - Please tell me about your formal education, from the beginning to end.

a. Could you list all institutions (schools) and the programs you attended?

My parents took me out of our local elementary school in fifth grade (at age 10) to attend Berkshire Country Day School, a private school that they could ill afford, because I was definitely ahead of most of my classmates in reading, writing, and so on. I also was not able to make friends easily. Berkshire Country Day exposed me to a level of society I'd never encountered—relatively affluent people, people who had gone to college, people from ethnic groups I'd seldom met before. I made my first Jewish and African-American friends there, for example. And they had a music program, which I didn't like, but which exposed me to new songs and traditions—Christmas was very Anglican at Berkshire Country Day.

I returned to the public-school system in high school, for which I am very grateful to this day. I would not have been happy at a boarding school. I mentioned some of my musical experiences there earlier. I had several excellent teachers—three English teachers who were probably the most direct influence on me, all in different ways, plus Larry Allen, the band director I mentioned earlier.

At Williams College, I was again thrown in with people from social strata I was unprepared for. But here there were all kinds of musical opportunities! I was one of four music majors in their small music department in my year. Dan Gutwein was one of several very good teachers, all of whom taught me things in quite different ways. I'd like to mention Kenneth Roberts, our choral director, under whom I sang the St. Matthew Passion, Stravinsky's *Symphony of Psalms*, and a number of other major works. Having sung in a good chorus is perhaps the most tangible part of my musical training. I kept up with the clarinet and recorder, playing in an early music group with some very good friends, and playing in the second-best, pickup orchestra that the college had. One opportunity I recall fondly was playing the oboe part in a Haydn symphony on my clarinet, transposing at sight, because we didn't have any oboists. But for the final performance, an oboist was coerced into taking over the part, so I didn't get to play the solo (in the trio of the Minuet, as I recall) that I'd worked so hard on. This was disappointing, but then she bobbled the solo so badly that I felt a bit of petty personal vindication.

I've spoken about my CalArts and Princeton years. I earned an MFA in composition at CalArts, and a Ph.D. in composition at Princeton. I should mention my two

advisors at Princeton. Peter Westergaard is a serious composer and music theorist whose operas, *The Tempest* and *Moby Dick*, are quite good. He is a strong champion of my music theory work. I wrote my dissertation, on Webern, under him. Toward the end of my time at Princeton, Scott Burnham, now a renowned Beethoven scholar, arrived at Princeton and helped me with the practicalities of finishing the dissertation. he taught me a great deal about tightening up an argument and organizing a document.

b. What are the professors you would mention who had some influence in your ways to face the music and help in your development as a composer and music theorist?

Besides the names I've given above, I've acquired several mentors since becoming an active music theorist. Music theory is a generous field—there is relatively little professional jealousy, and the way the peer-review process works is that we all volunteer our time to examine the work our colleagues and students submit to journals and conferences, so the field as a whole is a great big collaboration of sorts.

Music theorists who have helped me include Patrick McCreless of Yale, Janet Schmalfeldt, who recently retired from Tufts, Joseph Straus of CUNY Graduate Center, and my own retired colleague from LSU, David Smyth. He was my daily mentor and collaborator for two decades.

4 - What are your experiences as a musician? Including instruments, ensembles, performances, etc.?

I mentioned being a recorder player, a clarinetist, and a singer. I haven't attempted to play the clarinet in many years, but I still play the recorder and sing. I'm a life-long learner when it comes to the piano, which sadly I play like a music theorist.

5 - What are your experiences as a professor?

I've taught at LSU for twenty-four years. Before that I taught briefly at Duke University and at the University of North Carolina. I can't imagine not teaching musicians—it's how I learn! Lately, in my summer program in London and Edinburgh, I've been teaching non-musicians, which has its own challenges, and forces me out of my comfort zone. I forces me to use analogy and to draw on other art forms to explain music, which gives me new ideas when I teach my music majors during the normal semester.

6 - Would you mention other experiences as relevant?

When I was a Williams College, a visiting professor there, a good composer in his own right, James Willey, took a bunch of us to the Charles Ives archive at Yale University. At the time, John Kirkpatrick was its curator. He's the pianist who premièred the *Concord Sonata*. We got to spend an hour or more with that amazing gentleman, poring over Ives's manuscripts and listening to his Ives anecdotes. Toward the end, he asked us if there was anything in particular we'd like to see. I asked if we could look at the manuscript to *The Unanswered Question*. He beamed at me and showed me the score to that astounding work. Then he flipped it over to show me how Ives had (quite thriftily) used the reverse of the score to jot down a simple hymn tune. I've been an Ives fan ever since.

Another bit of my compositional training that I forgot to include earlier is that, while at Princeton, the faculty members there hired a conductor named Robert Sadin to teach

orchestration and to do a few other things that they didn't feel like doing. So under Bob Sadin's supervision, the music department hired very good professional musicians—some whose names I remember are Chris Gekker (trumpet), William Schimmel (accordion), John Arrucci (percussion), David Starobin (guitar), and Donald Palma (double bass)—to come do master classes for us composers on writing music for their instruments. Furthermore, we were invited to write brief études for these players, which they'd read and critique. This was an invaluable laboratory for a composer!

7 - Approximately how many works have you composed?

The number per year varies. I sweated blood over every note when I was in graduate school, so there were maybe two or three a year then. When I was trying to train myself to become a music theorist, I more or less stopped composing for a number of years. Then I found the need and the leisure to begin composing again, and for a while I've been quite productive—I'm back to three pieces, or more, per year. Lately, I've grown disenchanted with how I compose, and how tools like Finale have altered and channeled my work, so I'm taking a break for a bit.

8 - Which works you have performed? When/where?

One of my earliest works that received multiple performances was the first piece I composed at CalArts, in 1982. It's a brief quartet for oboe and strings called "The Thrush." It was inspired by Walt Whitman's long poem *When Lilacs Last in the Dooryard Bloom'd*, which itself has inspired settings by many composers. After its first performance at CalArts, it's been played by the St. Luke's Chamber Ensemble in New York, and here at LSU. It's strongly influenced by Charles Ives's String Quartet no. 2.

Another early work that has received multiple performances is my last CalArts piece, *Inhibited by Their Furniture*. The title comes from something I misheard while in a class on extended vocal techniques led by the amazing soprano Joan LaBarbara. Ironically, I was composing the piece instead of listening to her. Because percussion ensembles are so eager for new works, it's been played at Brooklyn Conservatory, here at LSU, and elsewhere. Its first performance was at UCLA as part of Festival Boulez/LA '84, with Pierre Boulez in the audience. I had the privilege of working with him as part of a group of composers and conductors during his residency with the Los Angeles Philharmonic in 1984. There is an old recording of him somewhere critiquing the piece and telling me that the ending just doesn't work; rather timidly, I tell him on the tape that I rather like the ending. I realized soon afterwards that this sort of direct criticism was a great honor; with most of the other composers, he was noncommittal. Being criticized by Pierre Boulez is not a bad thing!

I could go on, but here are two examples of works of mine whose performance histories strike me as significant.

9 - Do you have any anecdotes or curiosities about yourself or about others which have influenced you, and which you consider relevant in your biography?

I love to cook! Preparing my own food has always made me feel autonomous, self-sufficient. Also, it's a creative outlet. At CalArts, I fell in with a bunch of composers who were passionate about Thai food. I learned to make a pretty decent Pad Thai. Since then I've

added *feijoada* to my repertoire, and I also enjoy cooking Cajun and Creole dishes from Louisiana.

10 - Are you still composing now? What are the plans for future compositions?

I'm taking a break right now. I have a drawer full of pieces I'd like to get performed, including four fairly lengthy piano pieces I wrote recently that I think work well as a set. I also have a string quartet that I'd like to finish this year.

11 - Would you provide me a list of your degrees, prizes, positions, or any other accomplishments?

Resumé attached!

12 - Do you have a catalog of compositions? Would you be willing to share it with me?

I need to update this, and when I do, I'll send it to you.

APPENDIX D. INTERVIEW II

Clarifying Questions – supplementary questions to the first interview as part of the data collection for the dissertation on the song cycle *Poema de sete faces* by Jeffrey Perry

1- What is the day and month of your birthday?

January 12

2- What are your parents' and brother's full names?

Clair Leonard Perry

Doris Katherine McCoy (Perry)

Brian Perry

3- Are you married? Do you have children?

m. Kathryn Ann Reynolds August 6, 1988.

Son Jack Reynolds Perry, b. 1990

Daughter Gabrielle Marie Perry, b. 1995

4- Do you identify with or practice a religion? Does that influence your work?

I am a communicant of the Presbyterian Church (USA), and a member of University Presbyterian Church here on campus. I have composed several choral works for church use, and the non-dogmatic, inclusive faith of that church has given me a moral and social context for much that I do, not just music.

5- Do you want to talk about your philosophy on life, politics? Your view on the future? Personal wise, country wise, global wise, etc.?

I owe everything I have been able to achieve to the New Deal, Great Society period of American liberalism. If I have a party, it's the Bernie Sanders wing of the Democratic Party. My great hope is that the young people, people of color, and people of

the LGBT+ movement who are now rising up will push the complacent people of my age group aside and restore this country to its proper potential as a tolerant, egalitarian place. We also need to stop letting our huge military/intelligence complex wage wars, create refugee crises, and topple governments everywhere.

- 6- About the piano you had at home in your childhood, specifically when was the piano taken apart? Was it before you have started to study recorder?**

Yes, well before. I must have been six or seven, or even younger.

- 7- The way you described the dismantling of the piano looks like a slaughterhouse scene. The language you used let some suspense of whether it was a comic or tragic scene.**

- a. How would you define it?**

I believe that I was indifferent to it musically, but fascinated by the process, and by the view of the inside of things that it offered.

- b. Did you feel like that way at the time when it happened, or this conscience came after you became a musician?**

Only in hindsight do I see this as a tragedy, since perhaps I would now be a better pianist if we'd kept the instrument!

- 8- You have mentioned that you were playing the recorder at the age of nine at Community School. Was the music a mandatory subject or was your choice to enroll on it?**

It was an optional course that my mother thought I would enjoy. I did!

- 9- You started listening to classical music seriously at age of 13.**

a. Who introduced this type music to you?

I think I decided on my own that it was something I wanted to explore.

b. Where did you use listening to it?

On a cheap little turntable in my room. That record player was my best friend for a long time!

c. Was it through recording, radio, live performances?

Mostly LPs, either given to me or checked out from our public library, which was very good. Another source of music was visits to Tanglewood Music Center, half an hour or so from our house, where I got to hear the Boston Symphony and other orchestras in their famous shed. Seiji Ozawa and Klaus Tennstedt were conductors I remember hearing quite early on.

d. Did you have access a radio or any kind of apparatus or device?

Listening to classical music on WGBH in Boston, especially Morning Pro Musica, a wonderful show hosted by the amazing Robert J. Lurtsema, was very important—he would play anything that interested him, not the things that he felt we were supposed to hear!

10- You mentioned that at Berkshire Country Day School you had contact with “different songs and traditions”, and that “Christmas was very Anglican at Berkshire Country Day”.

a. Are the traditions and songs you referred the Christian ones?

Mostly Anglican, yes. BCDS was a feeder that sent students to prestigious New England prep schools, all of which had pretensions to be English public schools of the old kind.

b. What were your previous experiences before that? (religiously and musically)?

I sang in a church choir for a year or so, and truly enjoyed that, but since we were away from town during the weekend all through the spring and summer, on our boat in the Hudson River, I had to drop out of it. My parents also required me to attend church school on Sundays until I was nine or so, at which time I was given the choice to keep going, or to stop. I chose to stop! It was a nice church, one of the white, steepled Congregational churches that you see in most New England towns.

11- What is the name and place of your High School?

Taconic High School, in Pittsfield, Massachusetts. Taconic is a native American name.

12- At the first interview, you said: “I think of the boundary between tonality and atonality as quite porous—traveling between them is not hard for me. So I simply think of it as different dialects of the same language. There are only twelve distinct pitch classes available on the piano, after all! Sometimes for me tonality is the ironic, acerbic place, and atonality a kind of freedom—at other times, they almost reverse roles”. That was a surprise for me since the tonal in general is where people feel more at home and, other way, more challenged in atonal spaces. So, I would like to explore a little bit more this vision of ‘irony,’ ‘acerbic,’ and ‘freedom’ linked with the contrast between tonality and atonality (where would you include modality and expanded tonality?)

This is a difficult question to answer. I suppose I'd refer you to Leonard Bernstein's *The Unanswered Question*, in which he explores what he feels is the universal role of the overtone series, and thus of tonality, and how that predisposes us to hear all music, no matter how dissonant or non-traditional, against the backdrop of tonality.

13- Could you give me some contexts of these concepts in excerpts of *Poema de sete faces*?

In the fourth song, I wanted a kind of outburst to shake up the “man behind the mustache.” So I thought about a moment from my favorite Charles Ives song, “General William Booth Enters Into Heaven. It’s chromatic in the sense that it’s mostly triads, but their rhythmic profile, and their juxtaposition, creates a sense of things being slightly out of control. The subject of the song seems to me to fear a lack of control more than anything.

14- You mentioned in the first interview: “tools like Finale have altered and channeled my work”, and that you are taking a small break from composing because of that. I would like to explore that a little bit.

a. How was your initial way to compose and how those tools helped you at the beginning?

I composed with mechanical pencil and very large sheets of staff paper, ideally the kind that is wider than it is tall. This gave me a kind of empty musical palette that I used for many, many years. It made composing not easier, but somewhat harder, although exciting, because there was this blank sonic space that

I could fill up with anything! Also, I could invent notation for each piece, and not be constrained by the tools that someone else had chosen for me.

b. Why are you feeling limitations from those tools now?

Finale lies to you! It tells you that things are easy to play that aren't, necessarily. It distorts balance, timbre, texture. We've come a very long way in developing these tools for composers, but they interpose themselves between our imagination and real players and singers too much. There are some composition students who think now entirely in the context of the sample libraries that come with Finale or Sibelius, and in the context of the MIDI playback of those products.

c. I know one of your influences, ~~Dan Gutwein~~ Morton Subotnick, is a major name in those electronic, digital, and now, artificial intelligence apparatus. Are you updated with all of that?

I haven't worked in electro-acoustic music for a very long time. My involvement was actually most intense in the period 1982-86, when I worked with Mort and a few others at CalArts, and later with Paul Lansky at Princeton. At a certain point I realized that I could either turn myself into a computer programmer, or remain a composer. I chose the latter, but I learned a great deal from my electro-acoustic and digital work. My second and last tape piece was composed at Duke University, by misusing a Yamaha TG-77 synthesizer and the MIDI code in a program called Professional Composer. I really enjoyed bending

the hardware and software to my will and making them do things that they weren't designed to do!

- d. Do you think your path to the future is reconciling with the old style, or, on the other hand, to go a step forward in the technology, or even any different way?**

Who knows? Unlike some, I don't see irreconcilable differences between the arts and science, but (as anyone who's paying attention must) I've become more and more skeptical and distrustful of technology as it becomes more powerful and more all-pervasive. This is not just because it seems to want to replace the human element from performing, but also because the way that the current uses of technology seem to funnel more and more control and more and more money away from the average musician. Look at YouTube and Spotify and you see the future of composing.

- e. What would be the possibilities for the future in general?**

Music is essentially a human art, a social art. But it is also a very personal, intimate art. We need to make public spaces that are just for art and not for the commerce of art; we need to make the commerce of art more fair and equal; and we need to allow art to be for the individual as well as for the mass audience.

- f. And what would be your choices in that possibilities?**

(Paulo, I realize that I'm not actually answering your questions!)

Musicians must become, to some degree, activists. We must vote and march and

organize for a fairer society in which money, which has always been a big part of music, keeps to its side of the line, and allows us a conceptual space to think about the arts in a way that is not always about money, power, utility.

15- What was the intention or subtexts in the quote you did of Ives's "*General William Booth Enters Into Heaven*" in the march of "*O Homem Atrás do Bigode*"?

As I mention above, I liked the interruptive character of the small chunk of Ives that I inserted. I also adore Ives! He had a lot to say about people like the mustache man.

16- As you have mentioned in the rehearsal, you also "paraphrased" Satie in "*Mundo mundo vasto mundo*". What is the specific relation you intended to make?

I think that everyone associates the *Gymnopédies* with a kind of quietude and detached calm. Is that calm real or ironic in the song? You'll need to tell me!

17- Did you make any other intentional borrowing in this song cycle (literary or paraphrased)?

There are a lot of Morse code-like repeated notes in the piano part. Those are sort of a generalized borrowing from the textures and gestures that I hear in earlier Boulez, Stockhausen, Babbitt. As regards the vocal line, I intentionally did *not* want to compose expressionistic melodies like Schoenberg, although his vocal music is under my skin and in my ears. Like Schoenberg, I'm not a fluent performer on the piano, and I take myself too seriously, so perhaps our kinship comes from that.

APPENDIX E. COMPOSER CURRICULUM VITAE

Jeffrey Perry: Curriculum Vitae

School of Music
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EDUCATION

Degrees received:

Department of Music, Princeton University

Ph.D. in composition, June 1990

School of Music, California Institute of the Arts

M.F.A. in composition, May 1984

Williams College

B.A. magna cum laude, May 1982. Major: Music

Other:

Mannes Institute for Advanced Studies in Music Theory

Fellow, Institute on Chromaticism, Summer 2006

Fellow, Institute on Musical Form, Summer 2004

PROFESSIONAL EXPERIENCE

Faculty appointments and teaching positions:

Paula G. Manship Professor of Music Theory, Louisiana State University

(Fall 2014 – present)

Professor, School of Music, Louisiana State University

(Fall 2009 – Fall 2014)

Associate Professor, School of Music, Louisiana State University

(Fall 2000 – present)

Assistant Professor, School of Music, Louisiana State University

(Fall 1994 – Spring 2000)

Visiting Assistant Professor, University of North Carolina at Chapel Hill

(Spring 1993 – Spring 1994)

Visiting Assistant Professor, Duke University

(Fall 1990 – Fall 1992)

Lecturer, Princeton University

(Spring 1989)

Preceptor, Princeton University

(six semesters, 1985-88)

Teaching Assistant, California Institute of the Arts

(three semesters, 1983-84)

Service:

A. Professional

Editor, *Music Theory Online*, 2017 –

Member, Program Committee, Society for Music Theory, 2015 Annual Meeting

Chair, Nominations Committee, Society for Music Theory (2010-11)

Chair, Program Committee, Joint Meeting of Music Theory Southeast and South Central Society for Music Theory (2011)

Reviews Editor, *Music Theory Online* (2006-9)

Local Arrangements Coordinator, College Music Society South/South Central SuperRegional Conference, Baton Rouge (February 2008)

President, South Central Society for Music Theory (2001)

Vice President and Chair of Program Committee, South Central Society for Music Theory (2000).

Secretary, South Central Society for Music Theory (1999)

Member, Local Arrangements Committee, Society for Music Theory National Conference, Baton Rouge, LA (Fall 1996)

Chair, Program Committee, Music Theory Southeast (1995)

Chair, Local Arrangements Committee, South Central Society for Music Theory (1995)

B. At LSU

a. University

Member, Graduate Council, 2017-

Committees: policy committee on Dean's Representatives for Doctoral Examinations, Economic Development Awards.

Member, special faculty committee convened under PS-104 to determine dismissal for cause, Fall 2010.

Member, Comparative Literature faculty (2009-)

Member, Faculty Senate Committee on Committees (2009-10)

Chair, Faculty Senate Committee on Courses and Curricula (2007-8)

Member, Faculty Senate Committee on Courses and Curricula (2005-8)

b. College of Music and Dramatic Arts

Chair, Composition Search Committee, 2017-18

Member, Dean's Music Theory Advisory Committee, Spring 2015-17

Chair, School of Music Promotion and Tenure Committee (2016-17)

Chair, Director's working group on faculty hiring, Fall 2013

Chair, School of Music Committee on Promotion and Tenure, Fall 2012

Chair, Instructional Programs Self-Study Group (Graduate Curriculum) for NASM (National Association of Schools of Music) Program Review (2010-11)

Member, School of Music Promotion and Tenure Committee (2009)

Director, 62nd and 63rd LSU Festival of Contemporary Music (February 2007, February 2008)

Co-director, 60th and 61st LSU Festival of Contemporary Music (February 2005, February 2006)

Coordinator of Music Theory area, (2004-7)

PUBLICATIONS

A. Book chapter:

"Mel Powell and the String Quartet." *Intimate Voices: Aspects of Construction and Character in the Twentieth-Century String Quartet*, ed. Evan Jones. (University of Rochester Press, 2009).

B. Articles in refereed journals:

"A Quiet Corner Where We Can Talk: Cage's Satie, 1948-58." *Contemporary Music Review* 33:5-6, Spring 2014.

"America, The City of God, And Other Imaginary Places: Ives, Roots, And Rock." *Revista Modus – Ano VII / N° 10*, 73-85.

"Constructing a Relevant Past: Mel Powell's *Beethoven Analogs*." *American Music* 29:4 (Winter 2011).

"Schubert's 'Aus Goethe's *Faust*,' D. 126: The *Scena* as Fragment." *Indiana Theory Review* 26 ("Spring-Fall 2005"; actually date of publication summer 2008), 105-121.

"Commentary: Music Theory As Conversation." *Music Theory Online* 13.1, March 2007.

"Cage's *Sonatas and Interludes* for Prepared Piano: Performance, Hearing and Analysis." *Music Theory Spectrum* 27:1 (Spring 2005), 35-66.

"Paganini's Quest: The Twenty-four *Capricci per violino solo*, Op. 1." *19th Century Music* XXVII:3 (Spring 2004), 208-229.

"The Wanderer's Many Returns: Schubert's Variations Reconsidered." *Journal of Musicology* XIX:2 (Spring 2002), 374-416.

"Music, Evolution and the Ladder of Progress." *Music Theory Online* 6.5 (November 2000).

"Beethoven and the Romantic 'Unique Subject': The Dialectic of Affect and Form in Op. 26, III." *Indiana Theory Review* 18:2, Fall 1997 (Release Date July 2000), 47-73.

"The Inner Voices of Simple Things: A Conversation with Paul Lansky." *Perspectives of New Music* 34:2, Winter 1998. 40-60.

"A 'Requiem for the Requiem': On Stravinsky's *Requiem Canticles*." *College Music Symposium*, Vol. 33/34, 1993/94, pp. 237-256.

"Squareness: Mel Powell on Multiplicity." *Aperiodical*, 2:1, Spring 1988, pp. 34-41.

C. Reviews and Conference reports in refereed journals:

Conference Report: EuroMAC 9. *Music Theory Online* 23.3 (September 2017).

- Review of "Satie Slowly" (Philip Corner, piano). *Nineteenth-Century Music Review* 13.2 (Fall 2016), 383-386.
- Anthony K. Brandt, "Sound Reasoning: A New Way to Listen." *Music Theory Online* 13.3, September 2007.
- M. J. Grant, *Serial Music, Serial Aesthetics: Compositional Theory in Post-War Europe* (Cambridge University Press, 2001). *Music Theory Online* 9:1, March 2003.
- Allen Forte, *The Atonal Music of Anton Webern* (Yale University Press, 1999). *Music Theory Online* 6.1, January 2000.

D. Reference works

- "Baton Rouge." Entry in *The Grove Dictionary of American Music*, 2nd edition. (New York: Oxford University Press, 2011.)

OTHER PROFESSIONAL ACTIVITY

A. Invited Colloquia, Workshops, and Symposia:

- "Metaphorical Adventures in Music Appreciation: Excursions into General Music." Public Music Discourse: In Honor of the Bernstein Centenary, March 2-3, 2018, University of South Carolina, Columbia, SC.
- Leader of invited analysis symposium on the music of Franz Schubert. Annual Meeting of the South Central Society for Music Theory, Memphis, TN, March 18, 2017.
- Cage's Sonatas and Interludes for Prepared Piano: Performance, Hearing, and Analysis*. Featured paper, Music Since 1945 Interest Group, Society for Music Theory 2016 Annual Meeting, Vancouver, BC, November 3, 2016.
- "Anxieties of Influence: Cage and Schoenberg, Webern, Satie." Keynote address, Taiwan Musicology Forum 2015. National Sun Yat-Sen University, Kaohsiung, Taiwan.
- November 21, 2015 "América, A Cidade de Deus, e outros lugares imaginários" Escola de Música, UEMG, Belo Horizonte, Brazil, April 11, 2012.
- Invited Workshops on Aural Skills Pedagogy and Schenkerian Analysis: Escola de Música, UEMG (State University of Minas Gerais), Belo Horizonte, Brazil, April 11-12, 2012.
- "Mel Powell and the Evolution of American Modernism." New Orleans Musicology/Theory Colloquium, Loyola University, New Orleans, May 25, 2004.
- "Mel Powell and the Evolution of American Modernism." Milton Babbitt: A Celebration, Millsaps College, Jackson, MS October 31, 2003.
- "Paganini Hero: The Caprices Op. 1 and Romanticism." Garnett Morrison Colloquium Series, University of Tennessee, April 7, 2000.

B. National and international conferences:

- "Imitations, Analogs, and Filters: John Cage Erases and Recomposes Satie." EuroMAC 9, University of Strasbourg, France, June 30, 2017.
- "Constructing a Relevant Past: Mel Powell's String Quartet of 1948." Society for American Music/International Society for the Study of Popular Music, U.S. Section, Cincinnati, OH, March 13, 2011.
- "Interpolative Strategies from Haydn to Schubert." Society for Music Theory/American Musicological Society, Nashville, TN, November 8, 2008.
- "Inner or Outer Demons? On Performing Schubert's *Aus Goethe's Faust* D. 126." *Performing Romantic Music: Theory and Practice*. St. Chad's College and the Center for Nineteenth-Century Music, Durham University, Durham, UK, 13 July 2008.
- "A Fragmentary Lament: Schubert's 'Aus Goethe's Faust' D. 126." Society for Music Theory, Baltimore, MD, November 18, 2007.
- "Schubert's *Scena* Lieder and The Question of Monotonal Unity." Indiana University Graduate Theory Association colloquium on Music and the Written Word, Bloomington, IN, February 24, 2007.
- "Mel Powell's Calculus of Dynamism." Society for Music Theory, Seattle, WA, November 11, 2004.
- "Hollow Sounds: Monody as Motive in Schubert." Society for Music Theory, Madison, WI, November 9, 2003.
- "Distant Variations: Schubert's Modulating Variation Form Movements." Society for Music Theory, Columbus, OH, November 1, 2002.
- "Paganini's Diabolical Hero: Irony and the Hero *Topos* in Paganini, *24 Capricci per violino solo* Op. 1." Society for Music Theory, Atlanta, GA, November 12, 1999.
- "Form and Revival, Formal Renewal: The Violin Sonatas of Charles Ives." Society for Music Theory National Conference, Baton Rouge, LA, October 31, 1996.
- "Anton Webern: Compositional Parentheses." Austria 996-1996: Music in a Changing Society, Ottawa, Ont., February 8, 1996.

C. Regional and other conferences:

- "How Cheap an Imitation? Cage's Appropriations of Satie." By Any Other's Name: A Conference on Law, Authorship, and Appropriation. LSU Hebert Law Center/College of Music & Dramatic Arts, October 27, 2016.
- "How Cage Misreads Webern." New England Conference of Music Theorists Annual Meeting, Massachusetts Institute of Technology, April 8, 2016.
- "Powell's *Events for Tape Recorder*: On the Analysis of Electro-Acoustic Music." Annual meeting of the South Central Society for Music Theory, University of Louisiana, Lafayette, LA, April 24, 2012.
- "Minuet and Trio Form and Sonata: Points of Convergence in Mozart." South Central Society for Music Theory, University of Southern Mississippi, February, 2010.
- "Tableau and Text in the Vocal Works of Mel Powell, 1960-98." South Central Society for Music Theory, University of Southern Mississippi, March 2006.
- "Mel Powell and the String Quartet." Loyola Music Scholarship Symposium, May 2004.
- "Monody as Motive: The Unaccompanied Schubert." South Central Society for Music Theory, University of Alabama, February 2003.
- "Four Modulating Variation Movements by Schubert: Form and Hermeneutics." Joint meeting of South Central Society for Music Theory and Texas Society for Music Theory, University of Houston, February 2001.
- "Whose Funeral? Irony and the Hero *Topos* in Beethoven, Op. 26/III and Paganini, Capriccio Op. 1, No. 1" (South Central Society for Music Theory, Vanderbilt University, March 1999).
- "Hearing 'Nothing': Listening Strategies for the Music of John Cage" (South Central Society for Music Theory, Oxford, MS, February 1998).
- "Grace and Clarity: Cage's Four-Part System and the *Sonatas and Interludes* for Prepared Piano" (Symposium in Honor of Wallace McKenzie, Louisiana State University, April 1997).
- "Cage and the Skhandas: Buddhist Taxonomies in the Works of 1946-51" (South Central Society for Music Theory, Oxford, MS, March 21, 1997).
- "The Ladder of Evolution and Musical Progress: Goethe's *Urpflanze* and Gould's Cone of Diversity" (American Musicological Society Southern Chapter, February 1995, Louisiana State University).
- "The Persistence of Memory: Tonality in Late Stravinsky" (Music Theory Midwest, May 1994, Indiana University; Music Theory Southeast, University of Miami, March 1994).
- "Webern's Six Bagatelles for String Quartet Op. 9 and the 'Critical Years' 1908-1914" (Duke University Department of Music Lecture Series, November 1991).
- "Non-Pitch Determinants of Form in Mozart: The Articulation Complex" (Music Theory Midwest, University of Missouri Kansas City, May 1991).
- "Association, Line and Text: A Comparison of Two George settings" (North Carolina Society for Music Theory, North Carolina State University, April 1991).
- "Poetic Form and Musical Structure in Webern's Op. 3 No. 1 *Dies ist ein Lied*" (Florida State University Music Theory Forum, January 1991).
- "Souvenirs from Hochschwab: Notes on Webern's Op. 10 No. 4" (College Music Society Northeast Chapter, Northeastern University, March 1987).

D. Panels and symposia:

- "Recent *Formenlehre* Research and Music Theory Instruction." LSU Music Forum (April 2010).
- Panelist, "Theory Search Committees: What Do They Want?" (Panel discussion, Society for Music Theory National Conference, Baton Rouge, November 1, 1996).
- Panelist, "Surviving Musical Academia" (PanMusic '98: Joint Conference of SCSMT, AMS Southern Chapter, and Society for Ethnomusicology, Oxford, MS, February 1998).
- Panelist, "Second Viennese Art Song", Mary Wennerstrom, moderator (Graduate Theory Association of Indiana University School of Music, April 1992).

E. Public Presentations

LSU Symphony Orchestra:

- Concert Presenter, 2014 -. Introductory talks on music ranging from Mussorgsky's *Pictures at an Exhibition* to contemporary works by Beck and South American composers.
- Beethoven Festival (Fall 2012-Fall 2013). A series of nine introductory talks introducing the LSU Symphony's performances of the nine 3symphonies.

F. Recent Compositions

- Ouro Preto** (Percussion quartet). Brett Dietz (cond) and Hamiruge, Louisiana State University, April 3, 2017; Joe Moore (cond) and Rio Bravo Percussion Ensemble, Univ. of Texas Rio Grande Valley, October 30, 2017.
- Retort Aphasia** (tuba and piano). Joseph Skillen (tb) and Dianne Frazer (pf), Louisiana State University, October 23, 2017.
- Vulcanal II** (flute and piano). Marley Eder (fl) and Lorna Ed (pf), Louisiana State University, March 14, 2017.
- Werewolves of New London** (two saxophones, bass guitar, drum set). Premiered by Connecticut College New Music Ensemble, May 5, 2015.
- Poema de 7 Faces** (soprano and piano; poems by Carlos Drummond de Andrade). Premiered by Caroline De Comi, soprano, and Mauricio de Bonis, piano, Feb. 4, 2014, Baton Rouge, LA.
- Autumn Divertimento** (string orchestra). In three movements. Premiered by the Louisiana Sinfonietta, November 17, 2013, Baton Rouge, LA.
- Vulcanal IV** (three vibraphones). In three movements. William Paterson College Percussion Ensemble, October 25, 2013.

GRANTS

- Teaching Enhancement Fund Travel Grant, 2010. For travel to Hattiesburg, MS to give paper at SCSMT, spring 2010. Award subsidized by Campus Federal Credit Union, Baton Rouge, LA.
- Publication Subvention Grant, Society for Music Theory, March 2006. To defray expenses related to publishers' permissions for "Mel Powell and the String Quartet" (see above).
- Faculty Travel Grants, LSU Council on Research, Fall 2006, Summer 2004, Fall 2004, Fall 2007, Summer 2008.
- Faculty Summer Stipend Research Award, LSU Council on Research. Topic: Mel Powell's Music for String Quartet (July 2004).
- Faculty Summer Stipend Research Award, LSU Council on Research. Topic: The Violin Sonatas of Charles Ives (July 1999).
- Faculty Summer Stipend Research Award, LSU Council on Research. Topic: The Music of Paul Lansky and the Aesthetics of Computer and Electro-Acoustic Music (July 1995).
- Faculty Travel Award, Faculty Research Council, Duke University (May 1991).

COURSES TAUGHT AT LSU (not an exhaustive list. Graduate-level courses bear a 7000 course number.)

- MUS 9000 Ph.D. Dissertation Research
- MUS 8000 Master's Thesis Research
- MUS 7997 Independent Research
- MUS 7921 Special Topics: Music and Text
- MUS 7921 Special Topics: Chromaticism
- MUS 7921 Special Topics: Schubert
- MUS 7921 Special Topics: The Nineteenth Century German Lied
- MUS 7921 Special Topics: Recent Neoclassicisms
- MUS 7921 Special Topics: Maximalism and Minimalism
- MUS 7921 Special Topics: American Experimental Tradition
- MUS 7711 Theory and Analysis of Post-Tonal Music
- MUS 7710 Theory and Analysis of Tonal Music
- MUS 7704 Schenkerian Analysis
- MUS 7700 Survey of Analytical Techniques
- MUS 4730 Elementary Orchestration
- MUS 4723 Tonal Counterpoint
- MUS 4721 Modal Counterpoint
- MUS 4720 Styles and Practices of Post-Tonal Music
- MUS 4712 Advanced Form and Analysis
- MUS 3731/32 Music Theory III & IV
- MUS 3711 Form and Analysis
- MUS 3704 Aural Skills

MUS 3703 Music Theory Survey
MUS 2731/33, 2732/34 Music Theory I & II (incl. Honors sections)
MUS 1799 Rudiments of Music
MUS 1751 Music Appreciation
MUS 1731, 1732/33 Introduction to Music Study I & II (incl. Honors sections)
Ph.D. dissertations directed: 2 completed, 2 in progress.
Minor professor or member of reading committee for numerous M.M. theses, D.M.A. monographs, and Ph.D. dissertations.

PROFESSIONAL MEMBERSHIPS

Society for Music Theory	College Music Society
Society for American Music	South-Central Society for Music Theory
Music Theory Southeast	American Musicological Society Southern Chapter

BRIEF BIOGRAPHY

Jeffrey Perry holds degrees from Williams College (B.A. 1982), the California Institute of the Arts (M.F.A. 1984), and Princeton University (Ph.D. 1990). Formerly a member of the music faculties of Duke University (1990-92) and the University of North Carolina at Chapel Hill (1993-94), he has taught music theory at Louisiana State University since 1994. He was twice a Fellow of the Mannes Institute for Advanced Studies in Music Theory (2004, 2006). Perry's work has appeared in *Perspectives of New Music*, *Music Theory Spectrum*, *Nineteenth Century Music*, the *Journal of Musicology*, and elsewhere. In 2017 he became editor of *Music Theory Online*, one of the first peer-reviewed online journals in the arts and humanities. He is also an active composer and sometime choir conductor.

APPENDIX F. LIST OF WORKS

Jeffrey Perry

jperry@lsu.edu

List of works

Durations given are approximate; all are single-movement works unless otherwise noted.

Solo Voice

Poema de 7 Faces (Song cycle; Portuguese) (2013). High voice, pf (7 mvts), 11'

Night (Four songs on a poem of Robert Bly) (1990, rev. 2013). Medium-high voice, pf, (4 mvts), 5'30"

Three Courtly Ladies (Three Songs on Japanese Court Poetry) (1986), 6'

Choral

Doxa (Gloria Patri) (Greek) (2013). SATB, piano or organ. 3'

Awake, Child, Follow Me (text: Ava Leavell Haymon). SATB and organ. 4'

Chamber: Woodwinds

Housatonic Set (2015) fl, ob, cl, hn, fg (4 mvts), 9'

Defenestrations (2015) 2 clar (2 mvts), 6'30"

Overture in the Anatid Style (2014) 2 ob, e.h., 2 fg, 8'00"

Excentrique (2013) ob, cl, fg, 1'30"

Interurban Duos (2012) clar, alto sax, (6 mvts), 10'15"

Spring Intermezzo (2012) 2 fl, 2 alto fl, 5'30"

Phrygian Ode (2010) fl, ob, cl, fg, hn, 7'

Chamber: Brass

Under the Oaks for Brass Ensemble (2009) 3 Tpt, 4 Hn, 2 Tbn, 1 B Tbn, 2 Euph, 1 Tuba, (3 mvts), 8'30"

Phenomenalia (Brass Quintet) (1999) 2 tpt, hn, tbn, tuba, (4 mvts), 6'40"

Chamber: Strings

Fenestrations (2015) string quartet, 6'30"

Divertimento for String Trio (2010) vn, va, vc, (3 mvt), 14'

Chamber: Percussion

Aftermath/Upshot (2016), 4 mallet players, 6'

Ouro Preto (2016) 4 multi-percussionists, 8'

Vulcanal IV (2013) 3 vibraphones (3 mvts), 9'

Xylem and Phloem (2014) xylophone and marimba, 5'

Inhibited by their Furniture (1984) six multi-percussionists, 12'

Chamber: Various

Retort Aphasia (2017) tuba and piano, 8'

Vulcanal II (2012) flute and piano, 8'

Werewolves of New London (2015) soprano sax, alto sax, electric bass, drum set, 5'
Waves Breaking (1991), fl, cl, vn, vc, synth drums, keyboard synth, 10'
The Thrush (1982), oboe, vn, va, vc. 5'.

Solo Instrument

Four Novellas for solo piano (2015-16)
Some or All, 9'
Any and All, 9'
Ave Dubiosum, 8'
Exhortation, 6'
Six Studies for Piano (2013) (6 mvts), 12'
Vulcanal I (2012) clar, 4'.
Caprichos (2012) guitar or harpischord, (4 mvts), 7'40"
Vulcanal III (2013) viola (in progress)
Xylem² (2014), solo xylophone, 5'30"
Tube Alloys (2014), solo glockenspiel, 5'30"
Minty Squid (1985), solo oboe, 10'

Solo Instrument with Piano

Retort Aphasia (2015), tuba or double bass and piano, 6'
Vulcanal II (2012) fl, pf, 7'15"

Orchestra (strings)

Royal Oak Suite for String Orchestra (2016), vn 1, vn 2, va, vc, cb (3 mvts), 10'43"
Autumn Divertimento for String Orchestra (2012) vn 1, vn 2, va, vc, cb, (3 mvts), 14'30"

Orchestra (full)

Happenstances (1988), 10'

APPENDIX G. NOBEL PRIZE NOMINATION IN 1967

http://www.svenskaakademien.se/sites/default/files/forslagslista_1967.pdf

Förteckning över förslag till 1967 års Nobelpris i litteratur.

- x) 1. Jorge Amado. Förslag av Brasiliens författarförening genom dess president, Peregrino Junior, av Sociedade Brasileira de autores teatrais genom dess president, Joracy Camargo, av Fred P. Ellison, professor i romanska språk, University of Texas, Austin, av Antonio Olinto, professor i litteratur vid Columbia university, New York, av Earl W. Thomas, professor i portugisiska vid Vanderbilt university, Nashville.
- x) 2. Carlos Drummond de Andrade. Förslag av Herr Ekelöf.
3. Louis Aragon. Förslag av G. Arravon, professor i engelsk litteratur och kultur vid universitetet i Paris.
4. Miguel Angel Asturias. Förslag av H. Hinterhäuser, professor i romanska språk vid universitetet i Kiel, av André Saint-Lu, professor i spanska språket och litteraturen vid universitetet i Poitiers.
5. Miguel Angel Asturias och Jorge Luis Borges. Förslag av Herr Oleson.
6. W.H. Auden. Förslag av Walther Braune, professor i orientalsk filologi vid Freie Universität, Berlin.
7. Samuel Beckett. Förslag av Nelly Sachs, av svenska Pennklubben genom dess ordförande, fil.dr Johannes Edreft, av P.O. Barck, professor i litteraturhistoria med poetik vid Åbo akademi, av Barbara Hardy, professor i engelska språket och litteraturen vid universitetet i London, av W.B. Maginness, professor i latinska språket och litteraturer vid universitetet i London, av S.B. Frawer, professor i tyska vid universitetet i London.
- x) 8. Saul Bellow. Förslag av Deutsches P.E.N.-Centrum, Frankfurt am Main, genom dess president, professor Dolf Sternberger.
9. Jorge Luis Borges. Förslag av Gustaf Fredén, professor i litteraturhistoria vid universitetet i Göteborg, av Raimundo Lida, professor i romanska språk vid Harvard university, Cambridge, Mass.

x) beteckning för att förslaget nu väckte för första gången.

APPENDIX H. LETTER OF PERMISSION

Paulo Henrique Campos
999 North 9th Street, apt 519
Baton Rouge, LA, 70802

April 11, 2018

Jeffrey Perry
277 Music & Dramatic Arts Building
Louisiana State University
Baton Rouge, LA 70803-2504

Dear Dr. Perry:

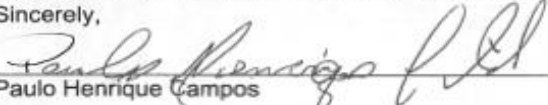
I am completing a doctoral dissertation at Louisiana State University entitled "A Performance Guide to Jeffrey Perry's Song Cycle *Poema de Sete Faces*". I would like your permission to reprint in my dissertation the following work from your catalogue:

Poema de Sete Faces: Seven Songs on a Poem of Carlos Drummond de Andrade, for Soprano or Tenor and Piano (2013)

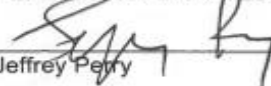
Also, I would like to request permission to reproduce your curriculum vitae and catalog of works in my document. I would also like to include, as an appendix, the text of the two interviews I conducted with you on or about March 3, 2018 and April 5, 2018.

The requested permission extends to any future revisions and editions of my dissertation, including non-exclusive world rights in all languages, and to the prospective publication of my dissertation by ProQuest Information and Learning. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your authorization will also confirm that you own (or your company owns) the copyright to the above-described material.

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me in the enclosed return envelope. Thank you very much.
Sincerely,


Paulo Henrique Campos

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:

 5/4/18
Jeffrey Perry

VITA

Paulo Silva Campos is a candidate for the Doctor of Musical Arts in Vocal Performance with a minor in Vocal Pedagogy at Louisiana State University in Baton Rouge, Louisiana. He holds a Masters in music from the *Universidade Federal de Minas Gerais* (UFMG - Brazil) where his thesis focused on the relationship of the Alexander Technique to the practice of singing. He also holds a Bachelor of Arts in History, a Bachelor of Arts in Music with focus on singing, and a specialization in Brazilian music performance from *Universidade do Estado Minas Gerais* (UEMG), as well as non-degree coursework in choir conducting. Paulo Silva started his career as a musician by playing the guitar, he has studied classical guitar and also has a specialty in Brazilian Jazz (Bossa Nova) style. He is currently a tenor of the *Coral Lírico de Minas Gerais* - the symphonic opera chorus of Minas Gerais State - since 1995. In this position, he performed as chorus member and as a soloist in an intense annual calendar of operas, oratorios, symphonies, and concert productions. While at *Coral Lírico de Minas Gerais*, Paulo was also the president of the labor union and acted at the legislative and governmental levels on behalf of the musicians to change policies that helps to support musicians, for example by increasing the number of members of the choir, orchestra and ballet company, in working conditions, and improving income and career. In Brazil Mr. Silva has regularly performed recitals of songs and arias, as well as the roles of Azael in *L'Enfant Prodigue*, Ferrando in *Così fan tutte*, Alfredo in *La Traviata*, Remendado in *Carmen*, Rodolfo in *La Bohème*, Carlo VII in *Giovanna d'Arco*. In the United States while at LSU Paulo performed, among others, the *Kammermusic 1958* by Hans Werner Henze, and the song cycle *Poema de sete faces* by Jeffrey Perry, the subject of his doctoral research and dissertation. He speaks Portuguese, English, Spanish, and French, has advanced skills in Italian, and also has a working knowledge of Latin

and German which is still in progress. Paulo Silva also has been a professor at *Universidade do Estado de Minas Gerais* since 2002 where he has taught voice lessons, vocal science classes, and directed the opera studio. Mr. Silva has conducted choirs since 1999 and was the conductor of the Minas Gerais State Official Press Choir for 10 years prior to entering the doctoral program at LSU. While completing his doctoral work at LSU Paulo taught singing lessons and diction classes to undergraduate students.